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CRASH COURSE?

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BY DAN BOLLEN, PAGE 26

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Christine Plunkett

Under the present administration, the college's enrollment has remained static and has generated nowhere near the numbers required for financial stability. There has been no capital campaign to cover the loans or the cost of renovating the older original part of the building — a building of great historic significance, the board of trustees seems to be justified. Board chair Yves Bradley has a critical conflict of interest as vice president of commercial brokerage at Powerscore Real Estate, to which the college owes \$500,000. It is astonishing that the board would not have requested his resignation or at least that he recuse himself completely from all matters relating to the North Anneau property.

BC is not a "not-for-profit" institution, as President Christine Plunkett characterizes it. The college has a long history of alternative — some would say "radical" — educational services in the Burlington community. At the present time, and during Plunkett's tenure, the college has lost its way. Its mission is in shambles; its community staff and faculty has been decimated; the marketplace housing it provides for its students is being sold off to manage its debt. Its time for friends of the college and its historic mission to come together and save it from itself.

Laura Mervin Lerner
BRUNSWICK, VT

Lerner is a former member of the Burlington College Board of Trustees.

RETHINK REGISTRY

Thanks to Mark Davis for an excellent piece on the problem with sex-offender registries ("Vermont Sex-Offender Registry's Problems Persist," July 22). Without ever saying so directly, he makes clear that the real problem is not that the "vicious" people are targeted for vigilante action but that the registry itself issues that kind of response. Whether someone is on it "legitimately" or not, he can be subjected to threatening phone calls, have a beer bottle thrown over his head, or be denied a job and housing. Does it really matter whether you're on the registry

rightly or wrongly? Are we actually saying all this is OK if you're opposed to the registry?

A 2010 report for the National Institute of Justice makes clear that registries for sex offenders are significantly less than for those who have committed other crimes; registries that have no discernible impact on recidivism; and that registries make reintegration much more difficult. Difficulty finding a job or housing increases the likelihood of committing another crime in all categories of felonies.



Seth Weisnoky

If registries don't make our communities safer, and in fact may do the opposite, maybe it's time to get rid of them. Maybe it's time, instead, to focus on preventing childhood trauma and ensuring the basic dignity of every Vermonters.

Seth Weisnoky
BRUNSWICK, VT

GOOD NEWS

[Re: up Gendreau "Go-up Gendreau With Bonnie," July 20] I love Bonnie Ackler and I love Brad. This is such a great episode, thank you. We need the good news about what's going on in the world — and Burlington — more than our rare days.

Deb Houston
BRUNSWICK, VT

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Lindenberg University



Stuck in Vermont. Bouldering, water and 200 miles of shoreline await you in the Little Thompson Islands. In this week's video, two Saltbergs and their assistant editor Ashley DeLuca embark on an island adventure.



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COVER STORY
Continued
 BY J. J. MURPHY

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NEW THIS WEEK:



July 26, 2014: Are drinking water and 200 miles of shoreline as far from you as the Lake Champlain Islands in this week's video, Eva Sollberger and her assistant editor Ashley Delucio embark on an island adventure to South Hero, Grand Isle, North Hero, Adirondack and Isle La Poudre.

IN CASE YOU MISSED IT:



JULY 23, 2014: Twelve-inch patches of flowers perk out from behind the eaves on Fay Market's potting lot, and **Rosalee Jones** tends them all. The Burlington resident has been cultivating the no-ego colorful patches for the past 22 years.



JULY 19, 2014: Young circus performers take the stage around Vermont during **Circus Sideshow** around Big Top Tour. Multitasking producer Eva Sollberger caught up with them in Essex Junction and devised a red nose for the city.



JULY 19, 2014: On Friday, July 4 to New American became U.S. citizens during ceremony at Burlington's Ethan Allen Memorial Museum. Eva Sollberger talked with them about their journey to the land at the five and the home of the brave.

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①

FRIDAY 1 & SATURDAY 2 ON THE EDGE

Looking to get schooled in the best the local music scene has to offer? Head to Burlington College for the **Prepace**. This pastoral party features more than 25 bands — Benke (Rough Francis), Swale, Kef Wright & the Indomitable Soul Band and the Sulphur Brothers (pictured), to name a few — and rocks on well into the night.

SEE YOURSOURCES ON PAGE 30



②

SATURDAY 2

Open Water

The rule for the **Quick Stop Regatta** is simple: Boats must be constructed from drift logs and pencils and only feature like an impossible task! The only problem in this annual event lies in the water. Showcasing boats of engineers and elite designers, all their task to remain afloat in a wide range of handmade vessels.

SEE CALendars LISTING ON PAGE 32

③

SATURDAY 2

Keeping It Local

What better way to bond, warm temps and longer sunny days than with local libations at the **2008 Summer Festival**? Attendees sip and sample their way through downtown Middlebury where siders, spirits and chasers offered by more than 50 vendors. The downtown Hyattsville Bays and the South Woodside Road keep the beat at this fundraiser for non-alcoholic items.

SEE CALendars LISTING ON PAGE 32

④

THURSDAY 31-SUNDAY 3

Agarian Adventures

From wine-pulling to an A/V show, see **Franklin County Food Days** has something for everyone! The 25th annual festival features vendors and vendors with traditional arts and crafts, live music, a 4-H parade and much more — including the Mt. Woodstock Vermont alternative beauty pageant.

SEE CALendars LISTING ON PAGE 32

⑤

SUNDAY 3

Feast in the Fields

Let's face it: Fresh ingredients, sourced every corner, summer visitors. We want to feast in the paradise. Each bounty bags for all those dining, where meals just taste better. Head at Snow Farm Vineyard, the **Save the Seeds from Dinner** is a table a place to remember with a spirit of food. And featured artists and items, benefiting Food for Thought.

SEE CALendars LISTING ON PAGE 32

⑥

SUNDAY 3

Import, Export

In 1938, the United Nations' mission caught a ship was going, pushed up the St. Lawrence River — as the ship was being due to the Damages Act, which forbade trade with German Canada. Despite a raid, leaving three men dead, one of whom was officer of the ship, the German ship was not. Author **Gary Steinke** details this monumental event in *Damages and Shipwrecks: The Road to the After*.

SEE CALendars LISTING ON PAGE 34

⑦

ONGOING

Signs of the Times?

Harvard University architecture professor Arthur Shulman sees signs of postmodernism in the world and in the mind. Shulman is a frequent contributor to *Harvard Building Capital* and *Mass Media* in the Sullivan Museum and History Center. The *Signs of the Times* — from from publications and reconstructed — include enigmatic, whimsical, whimsical, whimsical — "because they are just points of reference."

SEE REVIEW ON PAGE 32

Cheer Up!



A t a hastily arranged press conference last Thursday in his Montpelier office, Gov. **PETER SHUMLIN** revealed some pretty grim news: State economists had downgraded economic estimates for the current fiscal year by more than \$30 million.

To fill that hole, Shumlin said, he had ordered his cabinet members to figure out how to cut their agency and department budgets by 4 percent.

After announcing the bad news, Shumlin spent the next 35 minutes trying to convince a skeptical press corps that it was actually good news. First, he said, state revenue wasn't growing at the 4.5 percent rate economists had projected, but it was still growing by 3 percent — a far cry from the seven-to-eight percent that followed the 2008 financial crisis.

"Let's remember, this is a downgrade of an up-swing," Shumlin argued, displaying his characteristic acidic-but-charismatic gymnasiums. "We continue to grow. We continue to have good economic news. But the growth rate this year will be slightly lower than we predicted. Again, it's 3 percent higher than it was last year. That's good news!"

When asked how the revisions would affect his plans to finance a \$2 billion overhaul of the state's health care system, Shumlin called the two subjects "apples and oranges" — and then admonished reporters for their clear confusion.

"Yes, broken. Cheer up!" he said.

It's true that \$38 million is a fraction of the state's \$14 billion general fund budget — a little more than 3 percent, to be precise. But anybody who's watched the governor and legislature spend four months haggling over fractions that small knows that it's tough to come up with that kind of money.

It's tougher still when the fiscal year has already begun, when raising taxes is not an option because the legislature isn't in session, and when the governor rules out cutting the state's contribution to its retirement funds and debt service, as he did last Thursday.

Though Shumlin declined to avoid laying off state workers, that doesn't mean the cuts won't hurt. Let's be clear: Shaping agency and department budgets by 4 percent will have a palpable effect on those who rely upon state services.

It's not good news — and doesn't inspire cheer.

Nor do the underlying economic data driving the revenue downgrade. Administration officials and state economists attribute some of the revision to recent changes in the federal tax code and

an annual first-quarter decline in the nation's gross domestic product. But they also pointed a more troubling explanation: Vermonters may be earning less money than they did last year.

"This seasonal, though not unprecedented, decline [in income tax withholding] may reflect on the quality of jobs currently being generated, with lower paying and more part-time positions now in the state," **YORK KAHN**, the legislature's outside agency consultant, wrote in a report to the Joint Fiscal Committee.

Again, that is not good news.

Of course, the Shumlin administration has long deployed an Orwellian lexicon for turning bad news into good.

SHUMLIN HIMSELF ADMITTED THAT THE EXCHANGE'S 10-MONTH-OLD SAGA WAS "UNACCEPTABLE," "FRUSTRATING" AND "ENRAGING."

When the federally mandated insurance exchange, Vermont Health Connect, nearly failed to launch last summer, Shumlin described the forthcoming website as "bare bones." When his administration revealed in September that it would not be able to process credit card payments, he called the problem a "hurdle" because it would "when it comes forward on the state's ability to enroll small-business employees, the governor banned them from clicking on the website."

So last week, when Shumlin's top health care adviser issued an unusually candid assessment of Vermont Health Connect's continued failings, it almost seemed like good news — for the truth, at least.

At an off-session meeting of the House Health Care Committee last Wednesday, Chairman **MIKE FOSTER** (D-Bristol) told Shumlin's newly minted chief of health care reform, **LAURENCE WALKER**, that those failings had reached "critical" stage. Specifically, Foster was referring to the more than 15,000 Vermonters who have opted and failed to update personal information through the website's "change of circumstances" feature, but who have been stuck in an endless queue. Many of those have been denied a card — or are stuck paying too much or no line in premiums.

Miller told Foster he agreed with the lawmakers' assessment.

"There is a crisis for the 'change of circumstances' population," Miller told *Seven Days* late this week. "For them, it really sucks right now."

That problem is nothing new. But even after the state signed a \$5.7 million contract last month with OptumInsight to task 125 call-center workers to clear the backlog, the queue has continued to grow.

Miller also identified a new problem: Over the course of four months this spring and summer, some 22,000 Medicaid beneficiaries closed their files for no reason, leaving the problem on their consciences. Miller blames the problem on a computer glitch from paper enrollment forms to the malfunctioning website.

When the administration finally noticed the problem earlier this month, it obtained permission from the federal government to retroactively cover all those who were dropped. Miller insists that most doctors and pharmacists continued to serve those who lost their Medicaid coverage, but he admits that some may have opted against seeking treatment out of fear they weren't covered.

"This was a highly negative event," he said. "It's not trying to minimize that at all."

Miller's elder — unnamed for a number of the Vermont Health Connect publicists, and quite reclusive — may have been contagious. At another press conference last Thursday, Shumlin himself admitted that the exchange's 10-month-old saga was "unacceptable," "frustrating" and "enraging."

"It's this point, [it's] definitely not worth the money," he told reporters. "My hope is we can make it past the summer, get going, it's right. As governor, that's my job."

So what's he doing to get it right?

In an interview with *Seven Days* on Tuesday, Shumlin listed three steps. He brought on Miller and operations manager **DANIEL MARTIN** to "get the operations right." He named a "director" to "ensure that the IT challenges that we've been facing at Vermont Health Connect don't stand in the way of Vermonters getting health insurance."

"Finally," he continued, "I've said, 'Make this easy for Vermonters as possible by ensuring they always have the paper option as we're moving to technology.'"

To many lawmakers, Shumlin's latest measures are too little, too late.

"To spend all these hundreds of millions of dollars and to have a system that's worse for many Vermonters is kind of appalling," says Sen. **KEVIN MALLON** (D-Burlington), a moderate Republican who voted in 2002 to set the state on course for a single-payer health insurance system.

Lt. Gov. **PAUL SCOTT**, a Republican who supported the federal Affordable Care Act, says he's ready to sign any law that the exchange works. "I'm ready for a Plan B

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"I just don't believe it's working now," he says. "I think it's time we take a look outside the box and change course."

Scott says the state should consider following New Hampshire's lead and adopt the federal version of the exchange, though that would require subsidies for low-income Vermonters, or team up with New Hampshire and Maine to create a "tri-state" exchange.

"There comes a point where you have to step, and I think we're at that point," Scott says.

On Tuesday, Reps. **PATRICK KIRKLAND** (D-Dorset) and **HEIDI SCHREIBERMAN** (D-Shrewsbury) called on Albany to allow individuals and sole proprietors to bypass the website and buy approved plans directly from health insurance companies. That's exactly what Albany allowed until business employees to do last year when technical problems kept them from signing up through Vermont Health Connect.

"We have more than 14,000 people who are logged down in errors through no fault of their own," Kirkland says. "This is a real crisis."

More problematic for Albany than the criticism he faces from Republicans is that from his own party.

"I don't know how many times I've been promised or how many plans I've read that would fix it," Fisher says of the change-of-circumstances malfunction.

In his day job as a social worker, Fisher says, he regularly works with low-income Vermonters who have struggled to navigate the system — and he worries that some have simply given up.

"The administration says that when people have a medical need, they're processing these requests within 24 hours," he says. "But how many people are out there with real dental needs who don't call — that are just sitting out?"

Nearly a year after the launch of Vermont Health Connect, Fisher says, the state's health insurance system is no better off than it was before the exchange.

"At the current time, with the current functionality problems, it is indeed worse," he says. "I continue to believe — at least I have a hope — that the system will work better."

House Speaker DAVID WATSON (D-Morrisville) shares Fisher's concerns, calling the situation "unacceptable."

"I think that it's incumbent on the administration to look internally to see whether this is a failure not only of [joint-trustee CGI], but of the people who are managing the project," Smith says. "It certainly looks like people have not lived up to what they promised."

Fisher and Smith both say they're contemplating legislative action. Fisher says he's "willing to look at" the possibility of allowing individuals to dis-enroll, as Kirkland and Schreiberman have

suggested. Smith, too, seems open to the possibility.

"My view is that the one thing that we could have done was to make the exchange voluntary and allow both the individual market and businesses to buy directly from the carriers," Smith says. "And I think that's an issue we may have to revisit if the exchange is not running effectively."

With an election three months away, it's no surprise that Smith and Fisher — the latter of whom faces a tough race — are suddenly coming up with ideas to address Vermont Health Connect's failings. But where were they last winter, when the legislature was in session and the website's problems were abundantly clear?

"My rule that I applied during the session was to share a bright light on it, because generally sharing a bright light on difficulties helps clear them up," Fisher says. "That clearly hasn't worked here."

Jim Smith, "We can't go in place where any of the legislators can go in and fix the coding and management problems. So as far as the execution of the plan goes, I don't think that we can be found to be at fault."

As for Albany, he's still trying to get Vermonters to cheer up about the situation. According to the governor's latest December briefing point, Vermont Health Connect is a "mix of two worlds," which includes those who are happy with their coverage and those stuck in the change-of-circumstances queue "who are incredibly frustrated."

And what about those who temporarily lost their Medicaid coverage?

"Let's be clear about that. No one's going to get dropped off the rolls," Albany said in Tuesday's phone interview. "The notion that people are getting dropped off is not correct."

Half an hour later, Miller called back to ask whether thousands of Medicaid beneficiaries were, in fact, on-terminated. Albany's health care czar said they were.

"Their Medicaid cases were closed," he said. "The difference is they were reinstated. There was no coverage gap."

It is possible that some decided to skip visiting a doctor or refilling a prescription during that time?

"Yes, and they should not have," Miller said. "I'm not trying to minimize it at all. They definitely had their cases closed. That was not proper. But for anyone in that group, they were reinstated." So perhaps we should all just cheer up? ☺

INFO

Listen to Paul Townsend at 6:12 a.m. on WVRN 620 AM
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Burlington College's Finances Put Its Accreditation at Risk

BY ALICIA FRESE

"Start a fire." That's the motto at Burlington College. Lately though, the liberal arts school's leaders have been busy putting them out.

In late June, the entity that accredits New England schools — a crucial marker of legitimacy — put the Queen City college on probation, citing its fragile finances. Of the 200 schools within the purview of the New England Association of Schools and Colleges, just one other institution is in the same situation, which triggers heightened scrutiny for up to two years.

In a June 27 letter to the college's president, Christine Muslett, the commission wrote that it was "extremely concerned" that Burlington College, which had no cash reserves, was scrambling to meet summer payroll. It was also "distressed" to learn that officials planned to dip into full tuition dollars to meet its current financial obligations.

Other red flags. After belated back checks, it was "not clear" the college had a "realistic plan" to get back in the black — and in that same starred section, the business office had failed to collect \$144,000 owed to the school.

While Muslett declined to comment on the letter, in a press release she said the concerns were nothing new. She stated the "decision to place us on probationary status formalizes what we have been saying publicly for several years." She characterized the financial problems of concern to NEASC as growing pains, stemming from the school's recent four years ago.

Leaders of the liberal arts school had said dreams when, in the final hours of 2010, they took on \$10 million in debt to buy what is arguably the most coveted undeveloped piece of prime land within city limits. Then president Jane O'Mara Sanders, wife of Sen. Bernard Sanders (I-Vt.), envisioned the 33-acre lake-side college campus becoming a cultural center for the Queen City.

Three and half years later, both the dreams and the debt remain.

Muslett, who was chief financial officer under Sanders starting in 2007, took over as president in 2010. A year later, her administration announced a plan to cut the debt at half by selling and leasing some of the property to local developer Eric Farrell, who wants to build nearly 300 housing units on the land.



A portion of the real property owned by Burlington College.

Nearly a year has passed, and that land has yet to change hands. Muslett said she expects to have a deal in place by the end of the summer. Farrell did not return phone calls seeking confirmation of that timeline. (Most of the school's debt is held in tax-exempt bonds, which complicates the process of selling the land to a private entity.)

During an interview in early June, Muslett railed on the possibilities. "What if the affordable housing has a delay in it, and our students go work in the daycare while the moms come over here and take college courses? What if some of our students return in the service housing... What if our community gardens grow food for the senior center?"

Muslett spoke in her corner office, located in the renovated portion of the 1941 century brick building on North Avenue. The estimate to make the rest of the 90,000 square-foot former orphanage habitable was once as low as \$200,000, according to Muslett, but is now at least \$1 million. The price tag for a complete renovation upwards of \$20 million. Fundraising for that work has yet to begin.

Meanwhile, the offbeat institution that prides itself on its unconventional approach to education is struggling with a very conventional problem: paying

the bills. Expecting to make out a \$1 million line of credit, it recently took out a \$250,000 loan with the Vermont Economic Development Authority.

Budgets have always been lean at Burlington College, which doesn't have an endowment and depends on tuition — \$13,500 per full-time student — for revenue. A shift of 10 students has a big impact, for better or worse, on its roughly \$5 million operating budget. At a time when Vermont's college-age population is declining, Burlington College is banking on big enrollment growth — from less than 300 to as many as 750 students — and big fundraising goals to survive.

NEASC's decision makes it all the more imperative that the college increase its revenue during the next two years. Yvonne Bradley, the chairman of Burlington College's board, described the news as a "whiplash" for fixing the finances.

But being on probation might make that harder to pull off.

In an interview last week, Bradley said the capital campaign to renovate the orphanage had been put on hold. Before asking people for money, "We need to make a case to the community that the college is here to stay," he explained. "The time to come to them is

not when you are down and in need of a Band-Aid."

The plan, according to school officials, is to focus on recruiting students — an area where they claim to have been successful.

According to a July 7 press release, Burlington College serves 290 students, up from 190 prior to its move. Asked to clarify how many of those students are full-time, Corinne Bloom, director of community and alumni relations, said, "We don't have any further information that the college wants to release." A June 18 email between college officials, provided to Seven Days by a source who asked to remain confidential, put the current number for full-time equivalent students this fall at 212.

Not everyone is impressed with the admissions efforts. Karen Lipson, a former academic coordinator who worked at Burlington College for 14 years until she was fired two years ago, said the college is taking a "scattershot" approach to recruitment. "Today we are going to focus on veterans. Tomorrow we are going to focus on homeless students. Next we are going to focus on film students."

The college accepts 33 percent of applicants, according to the National Center for Education Statistics.

Will it be harder for the college to

street students while its accreditation is at risk? Former Burlington College CFO Bill Breem, who left in August 2003 after a year in the post, said it "could very well deter efforts to grow small meat going forward."

Fisks is more circumspect: "There are a variety of reasons why kids come or don't come to college," she argued.

In recent months, the administration, which currently does not include a director of admissions or a registrar, has asked faculty to help recruit students. A document provided to them after the college was put on probation suggested positive talking points when discussing the issue in public. "Words to use" included "mission," "growth" and "future," while "protection," "risk" and "problems" were listed under "less desirable words."

Concerned faculty and staff might need to first convince themselves of Burlington College's sustainability. According to three sources with ties to current employees, a majority of faculty and staff have requested a meeting with Plunkett to air objections about her administration.

Michael Dubrowski was hired last fall to create a music program for the college. In June, Plunkett praised his recruiting work, noting that she expected the program to be a major draw for potential students. In July, Dubrowski resigned after the college's plans for a classical music festival fell apart — a debacle he blames on the administration. "The institution is a mess financially and in terms of leadership," he said. "How could I in good faith recruit students to this college?"

Dubrowski got money for Burlington College, no lie and he was instrumental in securing three of the four gifts that constituted the college's primary donations in fiscal year 2004. Apparently, that's not unusual. Breem recalled, "the president and the development officer were constantly attempting to raise funds in the community but the only gifts I saw come to were a direct result of the faculty efforts."

Breem said he resigned from his job at the college for personal reasons but also because "I no longer had faith in Christine Plunkett and her leadership, or lack thereof." Confronting those who remain will be key for Plunkett, according to her former CFO. "I would think that it is critical that the president has the full faith and confidence of the faculty and staff, as well as the students, during a financial crisis," Breem said.

Where does Plunkett's former boss stand? Senders said her successor's approach — the development proposal, in particular — doesn't align with what she'd imagined for the new campus. "I had a very strong community vision for the school. We had promised that the space would be used for the community, and I've been disappointed to see that done very minimally..." Judging from an outside perspective, it looks like they devised a different plan. For in no position to judge how that has gone, but it's disheartening to see the difficulties they are going through.

Burlington College's board of trustees is behind Plunkett, and she's been the college's "in better shape now than we were a year ago."

NEASC's opinion? "The fact that those financial management problems were exacerbated under the leadership of the current President, Burlington's former CFO, does not bolster the Commission's confidence in the ability of the college to resolve the issues successfully and in a timely manner."

The something consensus does think a comeback is possible, but it will be watching closely for progress. The school must submit four progress reports before the year's end.

In June 27 letter to Plunkett states, "The frequency with which the Commission is monitoring Burlington College is an indication of the depth of our concerns about the trustees." ☹

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A Giga-Mistake? Some Make the Case for Keeping Burlington Telecom

BY KEVIN J. KELLEY

The local response surged on, repeating six months ago, when Mayor Miro Weinberger announced at a celebratory press conference that Citibank had agreed to settle its lawsuit against Burlington Telecom.

Progressives and independents on the Burlington City Council joined Weinberger's Democratic allies in welcoming the deal. Citibank had agreed to accept \$10.5 million to end a five-year legal struggle over the \$33.5 million it claimed to be owed by the city-owned telecom network. The deal called for \$6 million of the settlement to come from a "special-occasion lender" with local businessman Trey Ponce, owner of the Lake Champlain ferry system, stepping forward in March in that role. The City Council settlement also stipulated that BT could eventually be sold to a buyer to be determined.

IF WE DIDN'T HAVE THIS NETWORK TODAY, WE'D BE TALKING ABOUT BUILDING IT.
BRADLEY HOLT

The settlement contained no provision for repaying Burlington taxpayers any of the \$16.9 million taxpayer money raised by the administration of former mayor Rob Kiss in an effort to prevent BT from going bankrupt. Even so, Weinberger won lawsuits for carrying out at least a partial cleanup of the BT financial mess. "Good evidence" seemed to be the prevailing sentiment among Burlingtonians in regard to the prospective sell-off.

Meanwhile, a lullish has been building. Some local activists and politicians are urging the city to find a way to retain control of Burlington Telecom, which, they argue, is an underutilized, underappreciated and irreplaceable public asset. And it appears the state Public Service Board may not give its needed approval to the Citibank deal unless it restores stronger safeguards of the public interest.

Under the management of the Dorman & Forester financial advisory firm, BT has not only been stabilized, it's on the verge of becoming a profitable enterprise. More subscribers than at any point in its history — a total of 4,760 — are now paying for access to BT's high-speed internet service and its cable TV offerings. As a key measure of its much-improved financial status under Dorman & Forester, BT earned nearly \$1 million

annually on its app, such as an archive of local music, Devision explains. "This has only been possible because BT is locally owned and therefore responsive to the community. They've also built a network that private companies can't match," she adds.

Bradley Holt, co-owner of the Burlington-based web development firm Fourth Line, has been a leader in efforts to enhance the economic and educational advantages of what he calls

Kendall adds that her testimony from last week's Public Service Board hearing on the Citibank deal is that the three-member body "is clearly looking for ways of recouping as much as possible of the \$16.9 million" in taxpayer funds. "The only way to recoup it," Kendall adds, "is to arrange some ongoing public ownership share that is not trivial."

Weinberger, for his part, affirms "the possibility that the city will retain a meaningful long-term interest in BT."



in fiscal 2014 after accounting for all expenditures other than debt service.

Burlington Telecom has also proven "a proactive and supportive" partner to the local public access television network, says CCTV's director, Laura-Glenn Devision. "Thanks to BT, we've been able to add channels and to build a 'public cloud,'" she notes. The telecom provider is making noncommercial server space available for web developers to create

BT's "powerful gigabit infrastructure." He joins Devision in suggesting it would be shortsighted of the city to cede control over its telecom business. "If we didn't have this network today," Holt says, "we'd be talking about building it." He notes that 89 municipalities around the country have created publicly owned telecoms. "This is an opportunity of the future for us," Holt declares.

Progressive City Councilor Jane

But, he pointed out in an enclosed statement, "preserving BT as a wholly public asset is legally impossible under the Burlington City Charter, state law and BT's Certificate of Public Good. The opportunity for full public ownership of BT was lost during the years leading up to 2010 when public money was spent without authorization and when the city signed a lease with Citibank that it could not service with BT revenue."

Those obstacles to continued city ownership are formidable, critics of the Citibank/Procor arrangement agree. But they add, the mayor isn't willing to expend the political capital needed to initiate and win a campaign to preserve city control. "If we have the will, if we see this as important to the future of our community, we can do it," Holt insists. "It's a challenge that can be overcome."

But the city is now prohibited at the state and local levels from spending any more taxpayer money on BT, city officials point out. And the pending deal with Citibank would require the city to raise millions of dollars to buy back BT from Procor, who is now its de facto owner.

What about a revenue bond? Members and staffers of the Public Service Board wanted to know about that as they questioned of Burlington's chief administrative officer, Rich Ruster, last week. Such a bond would be secured with revenues accruing to BT, not with taxpayer funds.

Ruster told the board that Cit would not agree to wait for the six to eight months it would take to determine whether a revenue bond could be issued. Mike Knodell, Weinberger's chief of staff, added in an e-mailed comment that

a consulting firm the city uses in accessing the bond market had advised that "it did not believe there would be a buyer for a BT revenue bond."

Public Service Board utilities analyst Jay Dudley expressed skepticism, however, over the city's decision not to tap the revenue-bond route. While questioning Ruster, Dudley noted that bond markets have demonstrated "strong demand for speculative-grade, high-yield debt for

groups seeking to buy BT and reconfigure it as a member-owned co-op, suggests that no amount of political capital should be expended in an effort to preserve BT's current ownership structure. Local residents are seen as unlikely to react favorably to such a move, given that BT's haphazard operation led to a steep downgrading of the city's credit rating — a Wall Street action that necessitating taxpayer

taxpayer funds is speculation in the marketplace is simply not prudent."

Mary Burlingtonians no doubt agree with that assessment.

Or do they, we hear. Doubtless.

"I don't know that the voters are sick of BT," she says. "The city and the press have never explained to them what exactly is involved." She argues that a transparent, inclusive process be undertaken to give residents an opportunity to learn about BT's options and decide on its future. "That hasn't happened so far," Davidson says.

Knodell agrees, saying, "We shouldn't be afraid to take it to the people and see what they think." It could be pointed out, she adds, that ownership and management of BT need not be the same. Dennis & Fawcett currently manages the company successfully and could continue to do so if the city were to retain ownership. Knodell suggests

"Yes, many people were angry by the way BT was being run a few years ago, the Ward 2 city councilor acknowledged. But she warns, "If we are up selling BT at a fire-sale price to some private investors who make a windfall profit from it, that anger could quickly shift to the other side." ☐

Contact Kelley@seventeenvt.com

THE STATE PUBLIC SERVICE BOARD MAY NOT GIVE ITS NEEDED APPROVAL TO THE CITIBANK DEAL UNLESS IT CONTAINS STRONGER SAFEGUARDS OF THE PUBLIC INTEREST.

several months." Interest rates for that type of bond have been dropping, he added. The city might have had the option of paying 5 percent interest on a revenue bond rather than the 7 percent it has agreed to pay Procor in the deal financed by Merchant's Bank, Dudley suggested.

Pondering more than 50 percent of voters to support a BT revenue bond wouldn't be a coup, all parties agree. Alan Mason, a leader of a currently moribund

Weinberger further suggests that the city is inherently ill-suited to running a business that involves intense competitive pressures. "Telecom, internet and video present several dynamics where business practices are constantly subjected to disruptive forces from changes in technology, market demands, and mergers and acquisitions," the mayor said in written comments to the Public Service Board. "Exposing further

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Refugee Advocacy Group Folds After 30-Year Run

BY MARK DAVIS

Long-standing immigration issues heated up again recently as tens of thousands of Central American children crossed into the U.S. Some of approximately 82,000 unaccompanied minors who have made the journey since last October could land in Vermont. Gov. Peter Shumlin has expressed a desire to help house them, while also noting that the state lacks the large facilities that federal officials are seeking.

In the past, Burlington-based Vermont Immigration and Asylum Advocates, the state's leading authority for refugee-seeking asylum for 30 years, would likely have been preparing to spring into action, representing the children in court and helping them adjust to their new surroundings.

But now, a message on the organization's website tells the story.

"Vermont Immigration and Asylum Advocates is no longer taking any new cases. If this is an emergency or you would like the return of your file, please call."

After helping thousands of refugees who had made their way to Vermont, the organization stopped taking new cases in June and is winding down its operations. Struggling with an increasingly difficult financial climate, and wary of carrying out their vital mission on a decreasing budget, executive director Michele Jensen told the decision to shut down was unavoidable.

"It's hard to close doors on people, and it was a complicated decision, but it was inevitable," Jensen said in an interview. "We just couldn't sustain it."

Though the group is disappearing, officials hope other organizations will pick up their work.

Jensen intends to start up and lead a department at another local refugee organization, the Association of Advocates Living in Vermont, which she said has agreed to incorporate legal assistance into their social service programs.

That association serves immigrants of all nationalities, Jensen said.

Jensen's former staff attorney, Erin Jacobson, plans to take some asylum applications and humanitarian cases in her new job at the South Bay State Legal Clinic.

No single financial blow forced the organization to close. Grants were getting harder to secure, Jensen said, and were coming with more restrictions

IMMIGRATION



on how the money could be spent. The burden of running the organization with minimal funding year after year became too much, she said.

For example, when Jacobson left in

January, it was difficult to find a qualified professional willing to work for VIAN's wages, Jensen said.

VIAN had less than \$300,000 in revenue in 2012, according to publicly

available tax records. The federal Office of Refugee Resettlement contributed more than half of that. VIAN's second largest chunk of revenue came from individual donors, who collectively

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Attention to Spans



Carolyn Carlson is a civil engineer in the structures section of the Vermont Agency of Transportation. That's the division responsible for maintaining Vermont's 2,712 state roads, state and town bridges. If it spans more than 20 feet over a road, river or railroad, she probably has it.

Carlson also knows she's been at her job a long time — 23 years — whenever she reviews the original blueprints of a bridge that say for replacement or rehabilitation and recognizes the name of the engineer who designed it. She has yet to come across her own name, though, despite having designed more than 300 bridges statewide.

The 50-year-old native of Reading, Mass., studied civil engineering at the University of Vermont but didn't specifically set out to be a bridge builder. In fact, when she interviewed with VTtrans in 1985, she had no idea which section she'd land in.

Carlson's buskiness project is probably the Checkered House Bridge, on Route 2 in Richmond. In 2012, the 350-foot multi-span span, the longest of its kind in Vermont, was closed to two and widened by more than 12 feet. The \$16.9 million project, more than 20 years in the making, was the first trans bridge over Wolcott this way. It earned Carlson, the project manager, several national awards.

Carlson took time late this past spring to talk bridges with Steven Day.

STEVEN DAY: How many other female engineers were on staff when you joined the agency?

CAROLYN CARLSON: Actually, when I got hired, they'd just hired another woman fresh out of college. There was only one other woman, but she mostly worked out in the field. So there were just two females in the office, [out of] maybe 80 engineers.

SD: Has the nature of the work changed much?

CC: The technology has. When I first started in '85, computer-aided-drafting, design was just working on board. The agency had just gotten its first big CAD drawing program, and technicians had to have slotted pens because there were only two machines. When I first started, everything was still done by hand.

SD: Does anyone design that way anymore?

CC: Now some is in an environment where most of our design work is done with computer programs. But as an engineer, it really helps to do it by hand. You design this structure. Now let's draw it and make sure all the pieces fit. When a new engineer comes on board, we still make them do it all by hand because, as you know, you can input numbers [into a computer], but if you don't know what those results mean? Not good.

SD: Was the Checkered House Bridge the biggest project you've worked on?

CC: It was probably the most challenging. I started

2006
Carolyn Carlson
1986
William
1986
Civil engineer

working on that back in 1990. We were just going to do a deck rehab — remove the concrete, put a new concrete deck on, replace and strengthen some of the floor system members. But when we started meeting with property owners, especially the farmers who farm on opposite sides of the bridge, they were upset that we'd have to close the bridge for that long, so we started rethinking the project. Then, in 1996, the bridge went on the National Register [of Historic Places], which meant we had to save it, even if we used it as a bike or pedestrian bridge, or a park. In 1998, someone asked, "Can you widen this bridge?" We were like, "Probably, but who knows?"

SD: Have you ever had a pang of doubt about your own calculations?

CC: Yes. Way back in the early '90s, I designed a bridge in Brandon over the railroad. Anytime you build a bridge over a railroad, the railroad [company] wants you to have more clearance. So we designed this bridge, a three-span cantilever bridge. It was a design that an older gentleman had come up with over the years. But the people who have been to design those types of bridges were all gone [from the agency] by then, and I didn't have a lot of experience. I remember thinking, I hope the words I have to tell you, I was really nervous that it came out great. It's still there.

SD: Have you ever had a bridge fail?

CC: I haven't had anything fall on me, thank God.

SD: What's a bridge's typical lifespan?

CC: Any bridge that's over 50 years old is old. The grade of steel that was used at that time is different from the steel we use today. If you were to load-rate that structure for our trucks today you may find it wasn't meet our needs, because our trucks have gotten so much heavier.

SD: Several years ago there was much discussion about Vermont's deteriorating bridges. Have things improved?

CC: We still have a lot of delicate bridges. But since I first came to work for the state, the way we do business and how we evaluate bridges and decide which ones should be on the program [to rehab or replace] has all changed for the better. So we are getting those structurally deficient bridges off the system. But that's the thing about infrastructure. There are always going to be delicate bridges and roadways. Even if a town or the state maintains them 100 percent, there's still wear and tear, just like [us] our bodies. Eventually we all get old. ☺

INFO

Find out more about the Vermont Agency of Transportation and its infrastructure projects on www.vermont.gov. Stay up to date on the latest news about www.vermont.gov.

Bear Pond Celebrates Vermonter's New Book With a 'Pop-Up Museum'

BY MERGOT HARRISON

Imagine for a second an object out of context: A glass eye. A butterfly mounted in a box enlaid with Chinese characters. A Cortland apple. A "scaled piece of clothlike rope." A jar full of "soil black as India ink, a spider web of moisture creeping up the inside of the glass."

Each of these objects appears in the new short-story collection from Montpelier author **GARY LEE MILLER**, *Museum of the Americas*. Each has a potent, near-ideographic significance for a character or characters in one of those stories.

Take the soil in the book's title story: the narrator runs a "museum" on a run-down Upper Valley farm. His artifacts are just full of dirt from all over the Americas, hoarded by his deceased, autistic father—

The Museum of the Americas might be your only chance to see Colorado River silt from the Grand Canyon of Arizona or black gold from the vortex fields of the Mississippi Delta. People lined up at the Museum door summer after summer.

To you, a jar of dirt might be, well, just a jar of dirt. But to an old Illinois couple that arrives at the Museum of the Americas long past its heyday, one particular jar is much more than that: a chance to make peace with the death of their son, who must have end where the soil originated. The couple begs to buy the jar. The narrator, to whom it represents his father's legacy, won't sell it at any price.

You can't actually see this jar, or any of the totemic objects in Miller's stories—the glass eye that embodies a woman's guilt, the rope still linking an old man to a lost companion, the apple of a boy's lost innocence, the butterfly that represents an addict's elusive hope of recovery. They exist only in the author's imagination. But you can pull out your own totemic objects and bring them to a "museum" that, in accordance with the evocative power we attach to things, will exist only for a single evening.

It's called the Bear Pond Pop-Up

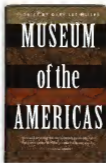
Museum, and **BEAR POND BOOKS** will host it as part of this Friday's **MONTEPELIER ART WALK**. Conceived as a way to involve the community

in celebrating Miller's new book, the "pop-up museum" is a simple affair: bring "objects of interest or importance to their owners" to the bookstore, fill out a museum card, peruse the community display from 4 to 7 p.m. and pick up your stuff before closing time. "The goal," says a press release, "is to create a sense of the unique people living in, and around, Montpelier."

HELEN LARSEN JORDAN, who directs Bear Pond's author events and marketing, says the pop-up museum dovetails with the store's aim to "branch out." "We're trying to do events that engage the audience as participants." The idea came from Miller and happened to "fit in really well with the Montpelier Art Walk," she adds. "We had been looking to participate with something related to books."

A "core group of objects" for the exhibit is already in place, Jordan says. While the objects in Miller's stories are fictional, the author has contributed an assemblage of items thematically or biographically linked to his narratives, including photos of his parents and neighborhood, a tube "drag from the mud of the Albany River" (according to Miller's *Isle*), and a "great display notebook" taken from the author's large collection of vintage postcards.

Jordan also contributed to the museum include "cardstock from my mother's extensive cookbook collection" she says, "including 1888 and 1893 editions of the classic *Crabbed and Collected* Out of Vermont's *Althaus*." She's also bringing in the skull of a rock dove, "a rodent-like animal that lives in South Africa, in the cliffs," and "looks



like a cross between a groundhog and a mouse" but is actually genetically linked to elephants.

In other words, who says "show and tell" is just for kids?

We'll all get objects with powerful stories—a sure of things Bear Pond will display on Friday. But Miller, a frequent contributor to *Bear Pond's* music section, tells such stories more powerfully than most. The holder of an MFA from the **VERMONT COLLEGE OF FINE ARTS**, he's already published some of those stories in journals such as *Vermont's River Magazine* and *Green Mountains Review*, as well as in the *Chicago Quarterly Review*, *Washington Square* and other publications.

If MFA grade stories are sometimes accused of a certain useless solemnity, Miller's deft any such pattern. While his style is always highly polished, his subjects and tones range all over the map. Among his protagonists are a hard-drinking minor-league musician, a teenage fortune teller, children learning the world's tough truths, a suburban soccer mom and an apical Canadian musician with a big secret: He killed Houston.

The stories' settings range from the Great Depression to midcentury to the present. A couple are essentially haunting egotists, such as "Miking," a time-lapse view of a minor lodge bypassed by the interstate, whose heroine is introduced thus: "She couldn't hear and couldn't speak and her auburn hair held thick about her white shoulders like wind-torn curtains of disheveled rain."

Most of the stories, though, are sustained narratives governed by deftly established conflicts. If Miller occasionally goes there, these conflicts have heavy-handed resolution—for instance, in "Lucky Duck, Lucky Luck," a story about bullying and its aftermath—he generally keeps his effects subtle enough to surprise us into emotion. I defy any animal lover not to tear up while reading "Winter," in which an elderly farmer

contemplates the illness of his beloved hunting dog in unremembered times. "There was nothing left for her but suffering, and it was time for that to end."

Each of these stories works as its own, fully language world, as radiant or as bleak as the soil samples in the Museum of the Americas, and Miller evokes these characters with sharp observation and colloquial ease. A tour of the reader's assemblage in the Bear Pond Pop-Up Museum might be past the right timing to the author's museum of American myths, oddities and dreams. With this collection, he opens his cabinet of curiosities to us. ☺

Contact: mergot@bearpondvt.com

INFO

Bear Pond Pop-Up Museum (Friday, August 1, 4 to 7 p.m., at Bear Pond Books in Montpelier) Gary Lee Miller reads in the stories. Children's Museum of Torrington. *Museum of the Americas* (July 19, 10 p.m. on-line) and pick them up after 7 p.m. at bearpondbooks.com

Museum of the Americas by Gary Lee Miller. Montpelier Press, 701 pages. \$34.95

Burlington Artist Couple Opens South Gallery



Cork Derbes and Wyllie Sofia Garcia

The gallery space at the front of **BLUNTO** in Burlington has been relatively inactive since the monthly Creative Concepts here (it once hosted work moved down from Street to **SPACE GALLERY**). Photographer/owner **ROCK LEROUX** and artist **CORK DERBES** passed that torch to **S.F.A.C.E.** gallery **CHERRY HERRICK** after the **SOUTH ARTS** last fall.

But next week Derbes and his wife, fellow artist **WYLLIE SOFIA GARCIA**, will open a brand-new venture in the high-ceilinged studio on Sears Lane **SOUTH GALLERY**. In addition to showing their own sculptural and mixed-media work and Leroux's photography, the couple is "gigging" artists from around the region," Garcia says, by which she means other 3D of their is a variety of mediums.

"We're exhibiting one piece per artist, but we have those five more works by each artist in storage," Garcia adds. Among those artists are **MILIND KALRA**, **ETAN KAPLAN**, **JOHN DEWITT**, **PETER FRIEL**, **W. MARK POWELL** and **SHANE TUCKER-REYNOLDS**. Derbes notes that South Gallery has exhibited a number of area art professors — from the University of Vermont, Johnson State College and the State University of New York at Plattsburgh. "There's never been a cohesive space [to show] all those art professors around here," he says. "And they tend to be the most experimental artists."

The works, styles and mediums are wildly diverse, and Derbes thinks a moment before explaining why he selected those artists for South Gallery. Each is simply "someone whose work I've admired over the years," he says.

And none creates what is traditionally considered "Vermont art." (Indeed, given the overwhelming quantity and quality of local artwork, that very notion is proof.) "These are artists who are challenging and pushing themselves," Derbes offers. "There are artists in Vermont who live out in the sticks and make cutting-edge work."

"Intermedium," "abstract" and "conceptual" are other words he uses to qualify South Gallery's stable of artists. In short, work that Derbes and Garcia believe stands up to "the greater dialogue" of art trends. **South Gallery** does not stay away. Some landscapes and craft-based works have a place in this collection, too.

At a time when **Derbes** and **Garcia's** own artwork is taking off at the national level — and the couple will welcome their second child "around the time of Art Hg!" she says — founding a gallery to promote others' work seems like a stretch. But it's a welcome addition to a vibrant art scene that paradoxically has few commercial venues for contemporary art. And the two are excited to embrace their new roles as gallerists.

"Wyllie and I have been talking about doing this for years," Derbes says. "We thought someone should open a gallery to show this work. This has to happen."

PAMELA POLSTON

Contact pamela@sevendaysvt.com

INFO

Insight reception Thursday August 7, 6 to 8 p.m., at South Gallery 27 So. Main in Burlington 225-854-0037 southgalleryvt.com

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New Richmond Marketing Agency and Collective Promotes Artists

BY ETHAN DE SEIZE

The dual mission spelled out in its name isn't the only unusual thing about the Richmond Food Shelf & Thrift Store. The shop, which purchases the food it donates with the proceeds from the sale of secondhand apparel, also has a far spicier website than do most small-town thrift stores. Its clean, professional design bubbles all thoughts of tattered T-shirts and mismatched shoes.

The designers of the website are **JOE RITTLING** and **CHERRIE GALLAGHER**, the 24-year-old founding partners of a new, Richmond-based arts organization called **BLACK FLY MEMORATIVE**. Creating that website was a pro bono job they took not only because they know the store's manager but because they admired its unswayed modesty operation.

THE GENERAL IDEA IS THAT WE WANT TO MAKE SOMETHING BEAUTIFUL.

—JOE RITTLING

Founded in January, Black Fly bills itself as both a creative marketing agency and an artists' collective. Rittling and Gallagher's idea is to act as a nexus, connecting local artists with clients who may be looking to hire them. Writes Rittling in an email, "As an agency, we want to make work that aesthetically shines for our client... work that better and more beautifully represents their brands."

Though Black Fly has a small office in Richmond, the organization is artfully compact enough that Rittling and Gallagher mostly work from their respective homes. But they have ambitious plans. Though they haven't yet worked out the specifics of Black Fly's business model, their goal is to find the artistic endeavors of their member-artists by finding them marketing and advertising opportunities. And they intend Black Fly ultimately to be a profitable, self-sustaining force in the local arts scene.

Black Fly takes a 10 percent fee when it brokers a deal between client and artist. While artists can join the collective at no cost, Gallagher stresses that he and Rittling are "selective about who we choose to be a part of it." They intend



to funnel half their profits back into the collective to buy supplies that can be shared by members; they currently have their eyes on a new video-camera, for example.

The founders of the collective aren't naive; they know they have a lot to figure out about the workings of their new organization. Rittling writes in an email, "We're small, we're in the early stages, and we have a lot logistically to figure out with each artist. But we have... a collective of people who want to continue to make art for the sake of art, who want to help with each other's projects, and we have a business that wants to make art for business."

The two men are keen on the works of Jericho minimalist and Black Fly member **MARY KAY**, so they approached



a room to open Jeffersonville-based shop and headed for a commission there. "There are a lot of firms doing creative design and marketing, but they're not necessarily going straight to the source," says Rittling. He and Gallagher assembled Black Fly's membership largely from friends and artists whose work they admire.

That roster currently includes the acoustic folk duo **STRONG BLACK**, graphic designer **ERIC JOHNSON** and photographer **MAK THORP**. Rittling was struck by the stark guise of Strong's images of everyday life in such cities as Cairo, Egypt, and Buenos Aires, so he reached out to Strong to join the collective.

"I liked how ambitious the goals for the collective were, while also being

thoughtfully planned out," writes Strong in an email. "Black Fly has helped me create the tools I need, building me a website, researching galleries... I see Black Fly as a support network, a place that will help me grow as a photographer and present me with solo opportunities, as well as surround me with people that I can collaborate with."

Rittling and Gallagher have come up with a splashy way to announce Black Fly's arrival: the flame breeding of an entire 500-pound rooster. Not for nothing is it called the **Store Roast**. The event, which will take place on Kay's family's Jericho farm, is designed to highlight the works of the collective's members. (Her immortalized bovine adorns the event posters.) Among



Sculpture/Mounting of by Steve Strong

member-artist slated to perform are Cricket Blue and musicians/capper **BARON LEVISON**, mixed art by Lucy Strong and others will be on display in a gallery setting.

Web money raised by selling tickets to the Steer Roast (just one ticket returned at press time), Black Fly has paid to create prints of Strong's photos, any proceeds from the sale of those prints will go directly to the artist.

Both founders are artists themselves. Barling has recorded two albums (reviewed favorably in *Seven Days*), and the two have collaborated on a number of video projects. They've been working on the first chapter of a planned five-part nature video, called *In the Summer*. Like nearly all of Black Fly's members' works,

it's freely accessible online — the better, they figure, to attract the interest of local businesses who might want to put an artistic spin on their own branding efforts.

"The general idea [of Black Fly] is that we want to make something beautiful," says Barling. "That's what we're trying to do."

Adds Gallagher, "We always think of ourselves as building something that's never quite finished. We're always looking to see how we can progress and grow." ☐

INFO

Black Fly Caters Deer's Steer Roast, Saturday, August 2, 3 to 10 p.m., 324 Brewster Trust Road, Jericho. \$10. steerroast.com



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WTF?

IS MIKE MYERS
NOW A VERMONTER?

If you've been hearing a subtle whirring sound around Burlington lately, it's likely the collective hum of the music toll. Local gossip-mongers are all a-thrum and local TV viewers are all a-tremble about Mike Myers — he who took baby's first radio-teach way into our hearts, he who terrified us to teach his monkey he was true that he now resides in Vermont?

A number of unconfirmed sightings suggest that Myers has indeed purchased a home in the greater Burlington area — OK, Colchester. Though Seven Days' crack staff of paparazzi has yet to snap a pic of Myers enjoying a croissant, or attending a Lake Monsters game, our sources are reliable ones who are not, we're sure, pulling our legs.

We present (with apologies to *8½ Minutes*) a fictionalized scenario that summarizes nearly everything we know about this vitally important local matter.

The scene: A wood-paneled, suburban basement outfitted with a thrift-store couch and two rednecks that clash with both the couch and each other. Cotnam's and Healy Topper posters share wall space with a dashboard and a framed hockey jersey. Gary, a young man in a black flannel and baseball cap, Wade picks up a nearby electric guitar and jams Gary in a shaggy first prog pop style.

Wade and Gary (groggily)... Run like the wind in excitement, shivers up and down my spine!

Gary (giggles his headphones). Oh, hey, Wade, I didn't hear you come in! Thanks for the tony hotel!

Wade: Anything, dude! Hey, guess what?

Gary: A small private sponsored wings and emerged, flying, from your anus?

Wade: What the hell are you talking about?

Gary: Nothing. What's up?

Wade: My sister's crooked's brother told her that Mike Myers just bought a house in Colchester for \$166 million!

Gary: That's awesome! Wow, that guy must be, like, at least 80 by now. Do you think we could get him to...

Wade: Just assume best? That's exactly what I was thinking! Great minds, dude.

Gary and Wade share a meaningful fist bump.

Gary: So how do we get in touch with him? We could definitely use some beers.

Wade: No problem. I got it all figured out. We just call his publicist and tell him that a local charity would like him to participate in a fundraiser.

Gary: What's the charity?

Wade: Uh? We need beer!

Gary: Excellent!

Wade: Look down a generous ruff that Gary suggests with an air parade.

Gary: How do we get in touch with this publicist? Also, what's a publicist?

Wade: It's, like, when a person, generally famous, they need other people to keep all the crazy people away. Like all those chicks who want to jump your bones.

Gary: Well, I hope I never need a publicist.

Wade: Anyway, my sister got Mike Myers' publicist's number from the internet, and I have it right here, my friend.

Wade pulls from his pocket a cellphone and a crumpled piece of paper. He dials a number as Gary looks on adoringly.

Wade: All I need to do now is not seem like a crazy person. No problems. (Into phone, in a "nerd" voice) Uh, yo, hello. Mr. Townsend? Yes, my name is Wade W. Whedonworth, and I'm the president of a charity in Burlington, Vermont, called Beers for Babies.

Gary gives an enthusiastic thumbs up, accidentally shoving himself in his left nostril with said thumb.

Wade: We'll be in touch with your client, Mike Myers. We think he'd be a most excellent spokesman for our organization. This would be a really cool way for him to connect with his new



neighbors here in the Burlington area. (pauses)

What's that? Sure, he does. My sister's crooked's brother saw him buying, like, some frozen shrimp at City Market. He was wearing a big floppy hat, but he wasn't looking anybody. My cousin even saw him on Church Street. It's all over Twitter, dude!

Anyway, you can consider me Mr. Myers' personal goddamn spokesman to Burlington. Now, if your client would simply consent to the purchase of, uh, a few hundred cases of beer, I'm sure that... (pauses) Hello? Grrp.

Gary: What happened?

Wade: She just said, "We don't converse on such matters regarding clients."

Gary: Does that mean he's not going to buy us any beer?

Wade: Looks that way, dude.

Gary: Damn. (pauses) What, do you know where he lives?

Wade: Yeah, my sister wrote his address right here.

Gary: I've got it all figured out. Mike Myers is Canadian, right?

Wade: Yeah, so?

Gary: So that means he must love Bush? It's, like, a law in the Canadian constitution. We can get arrested there if you don't like Bush. So all we have to do is pack your car and my kit into your car, drive to his house, and play Bush songs in his driveway until he agrees to buy us some beer!

Wade: Gary, you're a genius.

The two young men eagerly gather their gear and head up the stairs.

Gary: Todd Nevers told me that Mike Myers has a really hot sister.

Wade: Slicing!

Many of the facts in this story are true. ☺

INFO

Delighted to answer your curious about something? Send your burning questions to wtf@newdayonline.com.

Dear Cecil,

What's the story on genetically modified organisms (GMO) foods? I live in rural western Massachusetts and am exposed to a nearly constant stream of horror stories of cancerous death caused by evil GMOs, often including terrifying photos of rats with fist-size tumors. Is there any truth to the claims of those preaching the anti-GMO gospel?

Brian

Any is a sweeping term, Brian. Let's say there's not much truth — and there better not be. Although GMO fees may not want to admit it, the battle is over GMOs' role.

Since the mid-1990s, GMO crops have steadily increased in terms of total crop area, with the U.S. planting more than any other country. For some crops the great majority of acreage is planted with GMO seeds — notably soybeans, with more than 90 percent of the crop worldwide of GMO origin. Switch seed accounts for close to two thirds of global cotton and roughly a quarter of corn and maize. In the U.S., about half of all cropland is growing GMOs, including 95 percent of the acreage for soybeans, 88 percent for corn and 82 percent for cotton.

GMOs are plants or animals with an altered genetic code not found in nature. Genetic modification in the broad sense is nothing new; humans have been creating hybrid plants and animals for centuries, with

results ranging from tongue-to-killer bees. The difference with GMOs is that they're created by direct modification of the genome rather than traditional breeding methods.

The first GMOs were made by inserting the Bt gene, which gives built-in insecticide properties to plants such as tomatoes, tobacco, corn and soybeans. Since then, genetic modifications have been "stacked" — often via traditional crossbreeding — to produce new crop species with multiple special characteristics. For example, several GMO corn types have been crossed to create corn with greater herbicide tolerance plus the Bt insecticide trait.

Gene stacking makes it possible to produce a bewildering array of GMO plants adapted for different environments. It's estimated that by next year at least 24 genetic modifications of corn will be commercially feasible. If they're genetically stacked, that could mean more than 12,000 GMO corn varieties — which, I feel obliged to note,

would be a helluva job to track.

So what problems have been reported from GMO crops? Let's dispose of the scariest. In 2012 French molecular biologist Gilles-Eric Seralini, a vocal opponent of genetic modification, published a paper claiming rats fed Bt-modified corn treated with Monsanto's Roundup herbicide were much more likely to develop cancer.

The press conference at which the study was released was a transparent — and successful — attempt to manipulate public opinion. In nature for a first look at the research, reporters were required to agree they wouldn't ask Seralini's professional peers to check his work. They were shown three photos of rats with lumps grotesquely distorted by cartoon tumors, and writers heard the images and other gross details had been twisted, posted and begged around the world 15 million times.

Seralini's methods and conclusions were widely

disputed by other scientists, and the paper was eventually retracted and republished in much milder form. But the PR damage was done.

Researchers have reported other GMO-linked health issues — food allergies, stomach and chronic inflammation in pigs — but here, too, reviewing scientists have seen problems with methodology. Most studies thus far have found little reason for concern.

That's not to say there aren't legitimate worries about GMO usage, mostly stemming from environmental impact.

- A serious decline in the monarch butterfly population may be due to increased use of herbicides on herbicide-resistant GMO crops, which is less the milkweed plants monarch larvae feed on.
- Chinese GMO cotton crops have seen an increase in second- and third-instar pests as the primary pests have been reduced by successful GMO cotton.
- Some bugs have already developed resistance to successful GMO crops in the short time they've been released.

It'd be foolish to say anything will ever go away with GMO crops. The history of traditional agriculture is full of scary things

right ideas leading to massive unintended consequences (Bhopal's toxins, presented as ground cover until 1983 and now considered a noxious weed, spreading at 150,000 acres annually). That said, GMOs are much more closely regulated than farming experiments of old.

The biotechnology industry is lobbying like crazy to avoid any serious scrutiny despite the public's right to know the GMO content of consumer products, but making it happen isn't easy — GMOs must be carefully tracked from planting to market. Lots of wary nations. The European Union requires labeling at 99 percent GMO content or more, in China any GMO content must be indicated, in the U.S. labeling is voluntary.

GMO crops have been a boon for farmers, with an estimated \$78 billion in additional farm revenue worldwide from 1996 to 2010 due to reduced costs. Since 1996 total pesticide use has dropped by nearly a billion pounds. Reduced carbon emissions due to GMO crops are equivalent to taking 16 million cars off the road. Upcoming GMO foods include more nutritious "golden rice," scurvy-fighting corn and cancer-preventing tomatoes. Whether they go wrong, and something scary will, GMO crops are here to stay.

INFO

Is there something you need to get straight? Cecil Adams can deliver the Stern gut drops on any topic. Write Cecil Adams at the Chicago Reader, 111 E. Wacker Drive, E-5007 or cecil@chicagoreader.com



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Leoric (left), aka Leoric

SCAN THIS PAGE WITH LEORIC
TO CHECK OUT VIDEO AND
TRACKS FROM THE ARTIST
THE WHITE BROTHERS AND
THE PRECEPTS

NOVEL concepts

Checking
out
Burlington
rapper
Leoric

BY DAN ROLLES

Deven I think, aka Leoric, is seated at a table at a bustling Burlington cafe, his long, sturdy frame leaning casually against his chair. A dog-eared copy of *Three Days Before the Shooting*—Ralph Ellison's unfinished second novel, rumormongers his coffee mug. He frowns his dark, thick eyebrows, his mouth pursed as someone runs. Then a city-grit creeper creeps his face.

"The first time I ever recorded anything, it was myself rapping 'The Blombery Dance,'" Leoric says in his rich, full baritone, referring to Digital Underground's chart-topping 1990 single. "My voice hadn't changed, so it was a pretty funny recording."

Now 33, Leoric has grown up a bit since he was a 16-year-old kid laying down on cassette tapes against the back of a truck while getting heavy in his parents' bathroom. The local rapper's chosen name is actually an acronym for "Learning Katelyn About Reality in Crime." He's confiding on the set of a second Burlington hip-hopster the Artist, which remains Vermont's prominent rap export.

But since that group has gone into semiretirement—or at least has scaled back its previously grueling schedule of performing and recording—Leoric has come into his own. He has ascended as a dynamic, provocative and—with apogees in his long-range Artist cohort, Pro—proudest voice in Vermont music.

This year alone, Leoric will star in at least four of the most impressive and artistically bold recordings released in Vermont, in any genre. And that's not hyperbole.

For example, take *Universal Subjects*, his recent album with young-up-protege Kix. The record is only the newest of the 2004 effort to which Leoric has lent his baritone—perhaps via his mentorship the Artist's 2006 debut, *Heaven's Not A Dream*. But it still ranks among the best recent local hip-hop recordings in an increasingly crowded and talented field. It's a field Leoric has helped grow and grow.

Then there is *Black Is How It Is*, his collaboration with local songwriter and producer Jer Coons and title is *Major to the Precepts*. Both an emcee, collectively written pophooks and goes a life by eclectic beats and fine instrumentation, it's unlike any local hip-hop record ever made. But Leoric has long made a habit of doing things a little differently from anyone else.

For example, the Artist ran well ahead of the industry curve by releasing their 2001 album, *Who Cares if We're Dogs?*, as a serial record in four shorter "episodes," each helmed by a different producer. It was an ingenious move that helped the local stay relevant after a long hiatus and reminded a made-over from Vermont to Europe that the Artist were, are and always will be dope. Perhaps not surprisingly, one of Leoric's 2004 releases will be a new Artist joint.

But before that album hits, you will consume *Tale* first. Lauric's forthcoming EP with producer Bruce Dunsen — aka JJ Watts of Epsilon Records — as the *Write Brothers* cinematic in scope, the project was written less as a collection of traditional rap songs than as a series of thoughtfully considered narrative vignettes. The EP has already earned a stir among hip-hop bloggers across the country, thanks to its high-flying first single, "Extraordinary." Those in the know locally such as rapper and Vermont Hip-Hop News blog founder Justin Boland — aka Westchester Rex — have good reason to believe *Tale* might be the next Vermont hip-hop record to generate national attention.

"It if it doesn't blow Dave's shit up," says Boland of the *Write Brothers* record recently over beers at the Daily Planet. "Then something is just really wrong with music."

Lauric has been regarded as one of Vermont's most technically gifted and cerebral rappers since the *Antarctic* mid-2000s heyday — and likely even earlier, with his

cracking onsets to cruise and move up the food chain.

The second thing about Lauric that bears notice is the wealth and variance of cultural references points embedded in his rhymes. You'd rarely hear him get lazy and rap about how good a rapper he is, instead, he challenges listeners — and other rappers — to keep up by incorporating clever nods to hip-hop, film and classic literature, among his myriad examples.

For example, after that "The Far Side"/*Phillydel*/Thelma Houston Nona Tardis line, he goes on to spit about youth rhinoceros, American history and the video-game characters Mario and Luigi.

"How many rappers do you know that can reference Kool Moe Dee and Kevins, not just in the same song but the same sentence?" observes Poo, a bass guitar player at Lines Micky's, in a recent phone interview.

Answer: maybe just one.

He credits his childhood in DC with fostering his love for rap music.

"The way I rap and the people I've modeled myself after was shaped by the place I grew up," he says. He taught his first rap tape, Naughty by Nature's self-titled debut, when he was 10 years old.

Northeast DC is largely the ghetto, it's one of the city's better areas. But it is an urban neighborhood whose cultural demographics make Vermont's path in comparison. Lauric, who is white, says he was often in the racial minority in school. He points out that not to bolster some phony narrative of skin color but to illustrate that hip-hop was universal in him in much the same way the *Hard and Soft* movie was.

"Hip hop was part of the culture," he says simply. It was not, however, part of the culture in Hinesburg, Vt., the rural community where he has lately moved when Lauric was 11.

"I was a city kid," he says. "To me it was a one-burn town. There was, like, one of everything. I didn't know if I could die."

Lauric's sense of culture shock needed somewhat when his family moved to Essex Junction, a town that has perhaps two of everything but was physically closer to Vermont's version of an urban environment, Burlington.

"It was not an easy transition as a lover of hip-hop," Lauric says of the relocation to Vermont. "Socially, it was hard."

That was the early 1990s, when all-rack and grunge ruled the airwaves — just before Dr. Dre and Snoop Dogg would make rap more palatable for suburban audiences with 1993's *The Chronic*.

"I loved Nirvana and the Offspring, too, and still love Weezer," Lauric says. "But I loved hip-hop."

He eventually found a kindred spirit in middle school named Daniel Galbraith.

"He had the baggy hoodie and jeans, so I knew we were probably into the same stuff," says Lauric.

The two bonded over their unrelenting curiosity as well as a shared love of hip-hop. Still in middle school, they read *The Autobiography of Malcolm X*. Then, using a page out of that book, they began reading the dictionary.

"People would think we were so weird for reading the dictionary," recalls Lauric. "And we were like, 'Will Malcolm X die?'"

Lauric's first rap if it could be called that, was a poem he wrote in sixth grade in response to Rodney King's beating by LAP police. He can still recite the first four lines from memory.

Rodney King was a helpless man
LAPD was like the Ku Klux Klan
They beat him and they beat him and they
wouldn't stop
It's hard to believe he was beat by a cop.

"Yeah, it was poetry," Lauric says. "But it made that jump into the finding and making of rapping."

Lauric began singing around with his parents' Yamaha Caverina, a digital piano and recording millennium brain. He also started writing more raps, which he delivered in contrasting mostly earnest, hamper-station-level wisdom. Or exactly what you might expect from a 14-year-old kid.

"It was really well-intentioned, it just wasn't very good," Lauric says. "I was trying to sound like a rapper."

He crafted a four-song EP, intended only for the ears of some best buds. At one moment, he plays it the tape for a friend in the parking lot at a Vermont Kona gas place. The following

How many rappers do you know that can reference Kool Moe Dee and Keats, not just in the same song but the same sentence?

PRO, AKA BRIAN MEVET



found the Klementine soul as a frequent collaborator with Discoland led him group the Lepidotes. He also virally posted as a freestyler and widely acknowledged as the state's premier battle rapper. Now the strength and scope of his latest output state that he's reaching a second decade artistic heights. Lauric is not merely upping his own game, he's changing the game for everyone else in Vermont.

Lauric to any Lauric track and a couple of things will become immediately clear. One, while he raps over an identifiable style and swagger, he's versatile. Just as importantly, he's adaptable. For example, with the *Antarctic*, Lauric's flow is often more purposeful and measured than that of his partner, Poo, who's typically the more scorching linguist of the two. That's less a reflection of Lauric's ability to deliver concise, twisting lines than of his understanding of how he can best play to his partner's strengths.

Though he's well equipped for a starring role, Lauric is perfectly comfortable cast as the straight man — no doubt owing to his time spent studying acting at the American Musical and Dramatic Academy in New York City last fall on that *Eddy* line from "Extraordinary." And it's obvious he's easily capable of nimble wordplay.

Life's passing me by like a marching band.

And, Jay Leno on that a Phyllis line.

Antarctic 4, *Phyllis* 0, continue-contestants, d.

Lauric is a cultural sponge. He's a Vermont resident who carries out time daily with books the way some people carry out time for pop or farming or basketball. It's not a lack of knowledge about film, both highbrow and lowbrow, and he can talk pretty much any style of music for hours on end.

Lauric was born in the Northwest quadrant of Washington, DC, the secondchild of a George Washington University English professor (mother) and a land-use lawyer who also logged time as a teacher (father). He says he was introduced to the classics at an early age, which helps explain his innumerable intellectual appetites.

"They surrounded me with literature," Lauric says of his parents. But he adds that his immersion in the works of Shakespeare and Keats was hardly appreciative. "The approach was never droning. They didn't force it on me," he says. "It was just, like, 'Look at this.' That doesn't mean I didn't work Saturday-morning commute and movie. Literature was just always part of it."

Reverend Lauric says his entire family loved music, if with divergent tastes. His mother adored folk songs—singers such as Jon Mitchell and James Taylor. His father was into blues. His older brother was a jazz aficionado, always putting Miles Davis and John Coltrane on the stereo.

"I learned to absorb everything," says Lauric. "It was never compartmentalized."



- | | | | |
|---------|---|---------|--|
| 7/28 TH | "THE MYSTERY OF EDWIN DROOD"
FlynnSpace (7/31 Arts) | 8/19 TH | POWERMAN 5000
Venue Nightclub |
| 8/1 FR | "QUEEN CITY GHOST WALK"
City Hall Park (8/1-30) | 8/21 TH | "QUEEN CITY GHOST WALK"
UVM Royal Tyler Theatre |
| 8/2 SA | ALPHA REV
Concert Lawn at ASG | 8/22 FR | CAMP CREEK 2014
Maravilla, NY (8/22-24) |
| 8/3 SU | HARD CIDER AND CIDER APPLE TASTING
Shelburne Farms Coach Barn | | DIERKS BENTLEY
Champlain Valley Fair |
| | VT FRESH NETWORK FORUM
Shelburne Farms Coach Barn | 8/23 SA | LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL
Elly-Lorg Music Center (8/23-31) |
| | SHEMEKIA COPELAND
Trap Family Lodge, Stowe | | GDD GOD DOLLS & DAUGHTRY
Champlain Valley Fair |
| | "QUEEN CITY GHOST WALK"
Battery Park Fountain | 8/24 SU | TRACTOR & TRUCK PULL
Champlain Valley Fair |
| 8/9 SA | "A MIDSUMMER NIGHT'S DREAM"
Knight Point State Park (8/9-10) | 8/25 TU | DOUBLE FIGURE 8 RACING
Champlain Valley Fair |
| 8/13 WE | "A MIDSUMMER NIGHT'S DREAM"
Shelburne Museum (8/13-14) | 8/27 WE | DEMOLITION DERBY
Champlain Valley Fair |
| 8/15 SA | "A MIDSUMMER NIGHT'S DREAM"
UVM Royal Tyler Theatre (8/16-17) | 8/28 TH | FREESTYLE MOTORCROSS
Champlain Valley Fair |
| 8/17 SU | "QUEEN CITY GHOST WALK"
Lakeview Cemetery (8/17-31) | 8/29 FR | THROWDOWN ON THE FAIRGROUNDS
Champlain Valley Fair |
| | COMING SOON & ON SALE
Princes • Redding • Sebaste • Rochester • UVM Lane Series • VT Stage Co • WFO | | REED-FEST
Venue Nightclub |
| | | 8/30 SA | JEFF DUNHAM
Champlain Valley Fair |
| | | 8/31 SU | HUNTER HAYES
Champlain Valley Fair |

Novel Concepts

Monday at school, other kids were talking excitedly about it. Young Devyn Evil discovered his friend had played it during a study hall.

"That was the moment I believed I could do it," Leoric says.

Soon after, he started his first rap group with fellow Essex High schooler Henry Donahue, they called themselves Leoric and Phantom. In their senior year, the duo released an EP under the new name Subliminal Messages Donahue eventually changed his rap name to Frameword, and later co-founded the Lyricists. Leoric ended that group, which preceded the Antist, with laying the foundation for the current generation of Vermont hip-hop.

After high school, Leoric reconnected with his childhood friend Dan Gilroy. Together they founded the live hip-hop outfit Elements. That Burlington group also included Dan Schwartz, who now plays in the Philadelphia indie-folk band Good Old War. Elements achieved a modest degree of success, including touring New England and opening for Spinners.

During that show, Leoric freestyled onstage with local MC Radioactive. If his first onstage was the catalyst for taking rapping seriously, holding his own with Radioactive was the moment Leoric understood he could make it his life.

"When you're a local musician, you wonder, Am I good for here, or am I not good?" he says. "But there are moments in your life when you realize you are that good. That was one of them."

Leoric no doubt experienced many such validating moments as a member of the Antist. For about five years in the mid-2000s, they were not only Vermont's highest profile rap group but one of the state's best-known and most respected musical acts, joined The Antist had him all over the United States and Europe.

But eventually the grind of touring and making records began to wear, particularly on Mickey. The rapper started to question how much energy he could devote to music now that he had a family and a demanding job as sales manager at DeKremer.

So the duo put the Antist on the back burner. Leoric, still hungry for making music, began performing Antist material solo — with Mickey's blessing.

"There was never animosity about this," says Mickey, who has known Leoric since high school. "We both knew I couldn't keep up with it anymore. And it's been really gratifying to watch him do his thing."

A world of new collaboration opportunities soon opened up. Leoric began regularly guest rapping with the Lyricists Collective, the current face of Vermont

hip-hop and a band heavily influenced and inspired by the Antist.

"I think today that, without the Antist, there might not be a Lyricists Collective," says the Collective's MC Scott Lumbis, also Vermont's Leoric. "Seeing their live show when I was a teenager growing up in Stowe, Vermont, helped their albums and seeing that they have songs with pays like [New York rapper] Double A.S. and Wondawhats, that was an eye-opener."

Blogger Beland, a Northeast Kingdom native, had a similar experience, though his reaction to the Antist was slightly different.



The more you free yourself from the technical constraints of rapping, the more things flow, the more it just works.

LEORIC

"We all kind of hated them," he says with a chuckle. "But it was just gateway because they were so good. When I got to know Devyn, I realized he was all about Vermont hip-hop and doing whatever he could to help the scene grow."

Leoric adds that Leoric is "one of, if not the, best freestyle rappers I've ever seen, anywhere."

In addition to seeking out opportunities with other producers and rappers, Leoric began devoting his energy to rap battles — freestyle rap competitions in which the goal is not only to rap better than your opponent but to instantly wear him or her down in the process. He rarely loses a rap battle at the local level. In 2012, Leoric advanced to the second round of Black Kolorado at Televisual's "Freestyle Friday" in Atlanta against national competitors.

Generally, Leoric craves a calm, controlled discussion, leading an opponent

But the second he steps onstage to battle, he transforms. You can see it in his posture, which becomes almost frighteningly aggressive. You can feel the intensity in his rhymes, which spare no opponent. But even in this brutal arena, Laine's color sense can't be tamed.

"Rap is a genre that basically consists of dudes yelling at each other over microphones," says Likier. "So it's confrontational by nature. And one way to confront someone, especially in a bottle, is by being as aggressive and noisy as possible."

Inland says there is another way, though: "You can be the smartest guy in the room. And in Devon's case, he usually is."

That blend of brain power, improvisational skill and passion translates to Leavitt's recording process. Much of the *Prospect* record, in particular, was written in an opposite fashion from the way rappers typically write. Rather than coming up with verses and building hooks around them, the two often developed the hooks on this record first, then Leavitt wrote lyrics to fit.

"Hip-hop is obviously very often re-created," says Coons. "But we started getting really collaborative and experimental with the books."

Cooks, Maier and Leane worked on the record for 18 months, during which time they became friends. Cooks and Maier began pitching the rapper books based on what was going on in his personal life at the time.

"Whether it was about a breakup or whatever else was happening with him, the books basically became writing prompts," Coons says. "I think he really thrives on that challenge, which is why he's such a great battle rapper, too. When the pressure is on, Devon has nowhere to go but to whatever is in the deep recesses of his brain."

"That record changed the way I think about rapping," Laive says. "It became less focused on rhyme schemes and the technical aspects and all about what we were saying, the stories we wanted to tell. The more you free yourself from the technical constraints of rapping, the more things flow, the more it just works."

"It's like acting," he continues. "Anthony Hopkins says his lines 1,000 times so he doesn't need to remember them, and that's totally his character."

That approach carried over to the Wake Brothers project. Indeed, there is a uniquely dramatic quality to *Take Flight*. And Leane's rhyme schemes, many rewritten with Keene, can be wildly unconventional, sometimes even veering into spoken-word poetry.

"We approached it almost like you would writing the treatment for a screenplay," he says.

Laurie points to the song "Moon Boots" as an example. The lyrics were inspired by Pierre Boule's Garden on

the Moon, a 1965 science fiction novel that takes place during the space race. In the book, the Japanese beat the Americans to the moon, despite having the technology to get an astronaut there but not back.

"The song is about an astronaut who is about to go to the moon," Larrick explains. "But think about what else is going on at that time: Vietnam, race riots, the Kennedy assassination... so much turmoil. So what if he gets up there star dust here, quiet, looks back at Earth, and a change happens?"

In the song, that change is reflected in two lines: "There's no people, / the Earth looks so peaceful."

"He realizes that it's people who are the problem," says Leric. "So what if he just chooses to live out the rest of his life with the oxygen he has left and doesn't come back?"

Vermeer's evocative boats set the scene. As the astronomer prepares on beach day to contemplate the minutiae of everyday life — traffic snafus, kids playing outside, drinking coffee in the morning — and the song craters with mame, *disubup* energy hit then our hero gets to space, and we feel his wonder change occur in Vermeer's serene, water-lily-happy

"We approached it cinematically," says Viana by phone from his West Coast home. "We spent hours shaping and re-shaping it, like you would writing a film or a novel."

Watts, who founded Upstart Records in Birmingham but now works as a producer in California, points out that every song on *Kale* Flight was approached in a similarly no-holds-barred manner.

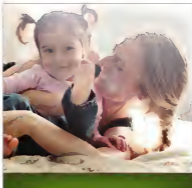
"We didn't put it in a box," he says. "We didn't say, 'This is how creative or crazy it's gonna be.' We decided if we were going to write about something really deep, we should just do it and let whatever comes out, come out."

Waxman adds that Laurel's training as an actor played a role in helping them do exactly that.

"I think it shows in the depth of the storytelling," he says. "In a perfect world, we would be in the same town or on the same coast and be able to work on an in-depth single show, where the radio and visual are one thing."

Leavitt has recently left Burlington to pursue acting once again in New York City. He says he'll still be heavily involved in Vermont hip-hop, but he feels the need to reconnect with his theater roots. So might Leavitt be an artistic venture he, say, a hip-hopster? Don't rule it out.

'Actually,' he reveals, 'I've been working on a C.S. Lewis-inspired hip-hop musical for a while now.' (2)



1. <http://www.oxfordjournals.org/doi/10.1093/oxfordjournals/oxfam.a012222>

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4

Into the Wild

The Sable Project brings young artists out of their comfort zones

BY KIAN CHANG-WAREH

An hour and a half southeast of Burlington, in search of a group of millennial artists living off the grid, I stop at a housewre in Rochester to ask for directions. I'm headed to the Sable Project, a new summering artist-residency program on a rural property in Stockbridge, and Tim rebound, who's been here for a while, says he's not sure where the road is.

"They're doing all sorts of things up there," she tells me, pulling out a map book and tapping her finger on the morning haze. "That's the road to the Sable Project." That's the road to the Sable Project, she explains. "When it's that far up, you don't know what condition it's going to be in."

Two houses past the first derelict power line and right before the bright, orange-red, dense forest, I pull into a residential driveway. A teenager, clutching a lighter, emerges from the garage, wearing a city girl's dress. I ask him for the Sable Project and his expression changes. "Oh, yeah," he says knowingly, pointing me in the right direction.

Ten minutes later, I arrive at the Sable Project's grounds — a 15-and-a-half-acre stretch of forest with one very recently cleared field. The 22-year-old model who waves at me waves up to his hips. I shake his hand eagerly.

"It's building a dragon vein," he says, launching my tour of the property. "It's an earth oven with a dragon sculpture on top of it. Smells cosmic out of the mouth."

Oliver Pierce is a Royalton native, a Stockbridge Central School and Shrew Academy graduate, and a not-currently-enrolled Middlebury College student. He's also an aspiring contemporary



Oliver Pierce on his property in Stockbridge

dancer and Bard model who's walked the runways of Calvin Klein and Louis Vuitton, landed a major campaign with French Connection, and appeared in the pages of *Vogue* and *GQ*. When I ask what these names in fashion meant to him as a kid growing up in central Vermont, Pierce lets out a slightly lopsided laugh.

"I know Calvin Klein," he says. "Everyone knows Calvin Klein. That's the only one I can tell people around here and they'll be like, 'Oh, wow.'"

Pierce bought the land in Stockbridge on impulse last year when he noticed it was for sale. Initially he simply saw it as an investment for the future and a foothold in the area where he'd grown up, close to family — his room over the adjacent property. "It just seemed like a smart thing to do," Pierce reflects.

We've chiseled up a handmade wooden ladder to the tree house he shares with two other artists. "Plus, it's a beautiful part of the world," he adds, gazing at the view.

Once Pierce owned the land, he says, it became a "vacation for ideas" and potential ones. Plans got under way earlier than expected last September, when Pierce held a birthday party on the property just before leaving for four months in Peru. "We had a potluck and stayed up singing and reciting poetry, and it just felt really good to have a lot of creative people in the space," he remembers.

Pierce had long been attracted to artistic environments where he could collaborate with people he trusted,

something he'd had for a time in Middlebury College's dance department. There, he "found a place," he says, among creative professors and peers in an academic environment where he was otherwise disenchanted to stay. He took time off to study hip-hop dance in New York City and was scooped by a modeling agent his first weekend there. His career took off quickly.

Though Pierce enjoys and appreciates modeling, he says it's "just really the most rewarding or intellectually stimulating," job. He's still working consistently, since the Sable Project began in June, he's made three trips to New York for shoots.

**IT'S BEEN REALLY COOL ...
TO BE FORCED TO DANCE OUTSIDE.
IN THE ROCKS AND THE ROOTS AND THE GRASS,
AND SEE HOW THAT INFLUENCES THE MOVEMENT.**

JESSICA LEE

Unlike most early-twenties gaps who haven't quite found their place in the world, Pierce now had the means to make his own. So he reached out to friends from various areas of his life — Middlebury dance students, high school friends, people he liked from the fashion industry — to gauge interest in the idea of gathering a group for an off-the-grid, no-structure (literally and figuratively) summer of art making. He got several enthusiastic responses.

Upon returning from Peru in

February, Pierce enlisted his friend Anna Ready-Campbell as co-director, and the two began soliciting applications. The word-of-mouth and social-media chatter.

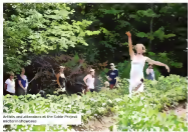
The founding idea of the Sable Project was simple: Gather a group of artists, put them in a living situation that's out of their comfort zone and remove the barriers to making art — as well as the costs.

The summer was kickstarted by a successful \$10,000 crowdfunding campaign. That sum pays for art supplies and frees up the artists to focus on the work.

Pierce and Ready-Campbell kept the living environment rustic to encourage participants to approach their art as new ways. "We're really cool to not have studios and be forced to dance outside, in the rocks and the grass, and see how that influences the movement," says dancer Jessica Lee, 23. She grew up in Hartford, Conn., and studied in New York City after college.

Pierce and Ready-Campbell selected a dozen artists for the Sable Project's first group, mostly graduates of liberal arts colleges such as Middlebury and Bard, or of art schools such as Cooper Union in New York. Their art forms are diverse: contemporary dance, puppetry, painting, outdoor sculpture. Eight of the residents arrived on the "Sable Land," as they call it, in early June. Four more are scheduled to arrive in the first week of August.

Though Pierce and Ready-Campbell came early to oversee the clearing of the field and plant the garden, there



Activities and alfresco at the Sable Project weekend showcase

was essentially no infrastructure on the property when the others got there. "The first thing everyone did when they arrived was build their tent platforms," says Pierce.

And they've all clearly been hard at work. The field is now dotted with quirky structures. Common areas — such as the covered, open-air kitchen, an outdoor shower rigged to a hand-dug well and a wooden stage with a sprung floor — were made collectively. For sleeping quarters, three artists share the airy, circular tree house; two built a cozy yurt and a few tents are still pitched on the platform.

Some of the living spaces have strong sculptural elements, particularly "Innocent's Tower," a wooden platform at tuck in the woods with a broad view of the cleared field. It's the work of resident Electric Goldie, a 36-year-old multi-media artist most recently from Tucson, Ariz. She uses her platform as a cradle, retreat and bedroom — unless it's raining. It is also a functional piece of art, inspired by the group's conversations about magic and fairy tales. When I step by the tower, Goldie is putting floating touches on a bright lake dress that hangs suspended from the branches, along with a whimsical curtain of fresh peonies.

Having built the main structures, the artists have turned their focus to individual art projects. On the afternoon I visit — before they gather for dinner, the one communal meal of the day — the artists mostly paint, dance, do yoga and make sculptures on their own. Goldie is in her tower, Pierce and Lee are eager to rehearse a dance duet, and Ella Belenky, a young Israeli and Puerto Rican, sits on a patch of grass near the kitchen making prints. Much of the art is quite good, even a few abandoned projects scattered in the field seem, to my layperson's eye, like promising starts.

I come across Randy Campbell painting on a large canvas made out of

a hoodie. She tells me her days pass in alternating spurts of creativity, conversation and idleness.

"I wouldn't say we're always working hard," she admits. "There are definitely days where you're like, Oh, my God, I can't get out of the hammock! But I definitely think we feed off of each other ... The biggest challenge, I would say, is finding time and space for myself. It's just challenging being in a group of eight people all the time."

Though the group is isolated, word has gotten out about the Sable Project in surrounding communities, apparently the idea of creatively inclined kids going back to the land still piques interest. Following the model of other residency programs, Pierce and Randy Campbell are writing letters to be events or as visiting artists. They plan to continue the Sable Project into the future. "I'd like to see larger collaborative projects happening," Pierce says. "Instead of individual work, more work that includes dance, fear or 16 artists."

On the Sunday after my visit, the Sable Project held its first public event, a "weekend showcase" of work created over the past eight weeks. It drew more than 50 people despite looming thunderclouds.

"We thought about selling the man date, but at the last second we decided to go with it," Pierce tells me on the phone afterward. "As soon as we made the decision, the skies cleared, and we were able to get everything ready to go. Then, literally as soon as the last showcase ended, there was this huge cloud ... (and once everyone left) it rained biblically on us." ☺

INFO

Wishes: Running With Poetry Sunday, August 19, 10am-12pm. The Sable Project: Open Showcase: Saturday August 23rd and Sunday August 27th 10am-5pm. Both free. Taggart Hill Road in Starksboro. www.sableproject.com

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Good Vibrations

A Morrisville researcher applies hard science to her sound therapy

BY KEN PICARD

A couple of years ago, Eileen Day McKusick asked her son's teenage friend to say the first word that came to mind when she said "energy medicine." His reply: "tobac."

"That is a pretty standard response from the mainstream perspective," says McKusick, a sound therapist, researcher and wellness educator at Johnson State College. By now she's used to sleepless post-poking her work. After all, when she explains that her therapy practice involves using tuning forks to retune clients' biometric energy fields, or "bio-fields," from dissonance to harmony it's not uncommon for people to tell their story and look for her tinfoil hat.

But that's OK by her, McKusick readily admits she doesn't understand the science behind what she does or know for certain that it's real — yet she can say, however, that as a healing practitioner, her team is studying the effects of audible sound on the human body since 1996, she's seen overwhelming results among her clients, including relief from pain, insomnia, migraines, digestive problems and other chronic disorders. And now she's written a book on her work, *Tuning the Human Body: Healing with Piezoelectric Sound Therapy*, which is due out in September 8.

Recently, McKusick has begun applying the scientific method to a field often dismissed by "legitimate" researchers as free food for the gullible. Ultimately, she says her goal is to measure and document her results in objective terms, so that she and others can better understand and replicate them.

"I'm a natural and holistic kind of person. What makes sense, what's efficient, what's grounded, what's logical — that's the way I work," she says. "For people to

perceive me as some woo-woo new-age healer, I do not want to be that."

Anyone who's ever played a musical instrument, chanted "um" while meditating or lost him or herself to a concerto, rock or rock show can understand the inherent logic in McKusick's theories. All life operates as a complex symphony of cycles, rhythms and frequencies, from the seasonal rotation of the Earth to the 24-hour circadian rhythm to mammalian respiration that syncs to the moon's 29.5-day cycle.

Indeed, the concept of harmonious alignment has resonated throughout human history. The ancient theory of harmony of the spheres posited that celestial bodies produce tones or vibrations that can be heard throughout the universe. Many cultural philosophies and spiritual traditions have identified energy flows that can move in and out of us, affecting a person's physical and mental state.

Likewise, scientists who study everything from the minutely small (quantum mechanics) to the immensely large (astrophysics) search intently for cycles, rhythms and patterns that tie everything together. And why not? As far back as 1666, Christiaan Huygens, the Dutch physicist who invented the pendulum clock, observed that two such clocks mounted on the same board will eventually synchronize their oscillations. He labeled this phenomenon "odd synchrony," but today it's more commonly known as entrainment.

If two inanimate moving objects will entrain to the same frequency, McKusick posits, and so much of human physiology — heartbeats, brainwaves, electromagnetic currents circulating through our skin, nerves and tissues — operates on ranges that are either normal or arrhythmic, then can these frequencies



be recalibrated or retuned, like a violin string?

"If everything is vibration," she says, "then treating vibration with vibration seemed really logical."

McKusick, 45, hasn't always worked on the outer fringes of the establishment, she comes from a business background. After graduating from high school in Mechanicsville, Connecticut, McKusick decided that, rather than attending college, she'd backpack through Europe. Upon her return home, she and her brothers founded the Vanilla Bean Café in Portland, Conn. Inspired with its seats in 1989, when she was 20. Within four years, Vanilla Bean had 160 seats and 32 employees.

"It was insane, and I was insanely busy," recalls McKusick, who was putting in 100-hour weeks. Ultimately, she devoted 13 years to the café, but realized the stress was destroying her health. So, in 1996, she launched a massage-therapy practice and began exploring alternative healing techniques, especially the use of music, sound and vibrations. In 2002, McKusick and her husband moved to Vermont.

After poring over countless books and films on sound therapy and piezoelectric physics (e.g., *The Way We Know*), McKusick, now an all-around tuning forks used in sound healing. She ordered a set, in the C major scale, and

began experimenting with them on her massage clients, alternately touching the fork to their bodies and holding it at a distance of up to six feet from them. (Today she notes just four feet.)

"I thought it would produce an objective tone no matter where I held it over the body, but it didn't. It sounded different in different places," she says. In some spots the fork grew louder, in others quieter, and in all others it remained "static." When the tones changed, McKusick says, it was as though the body were emitting waves that interfered with the tuning fork's frequency. That interaction, she theorized, contained information memories of past traumas, she suggests, which reduce outward life ripples on a tree. So she focused on that spot until the static diminished.

McKusick spent about 10 years experimenting with her tuning fork therapy, mostly as a hobby and never presenting herself as an expert or specialist. But when clients began experiencing results she could neither understand nor explain, she started asking a fundamental question: What would science call this?

"When I move the tuning fork in toward the body and hit this dissonance, and it feels like a resistance or charge, it feels like there's something there," she says. "What's it if it's electrical? Is it magnetic manipulation? What the heck is it?" McKusick tried asking physicists and

**IF EVERYTHING
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REALLY LOGICAL.**

EILEEN DAY MCKUSICK



McKusick's methods were, in a word, *sound*.

"Her ability to diagnose physical issues that have emotional roots has helped me to understand and deal with some long-standing issues," Russell writes in an email. "After our first series of sessions, three over six months, she helped me to understand some deeper physical issues that have emotional origins — then to use the sound therapy to mitigate those issues."

Today, Russell reports that he is physically healthier and has reduced tension and grief. Mentally, he adds, "I'm more centered and confident."

"The whole intention of all sound healing is to take you out of a place of agitation or discomfort and into a place of relaxed, aware presence," McKusick explains. "It's all about being here now and setting the noise and static out of the system."

Recently, McKusick was hired by someone living near the wind turbines on Lovell Mountain in the Northeast Kingdom, who attributed various ailments to the turbines' noise. While McKusick theorizes that some people's bodies might indeed be sensitive to the turbines' noise, she says she made it clear to industrial wind opponents that "What I'm doing is not science yet. It is helpful for your cause. Until I can quantify this data, I can't be a part of this [debate]."

That may change, as McKusick is endeavoring to quantify her results. Recently she was granted access to a medical thermal-imaging device to study a client with congested sinuses both before and after receiving a 10-minute sound-balancing treatment. The "before" image showed significant areas of blockage, which appeared in blue. The blue areas were notably diminished in the "after" image.

"She was clear and able to breathe. And it stayed gone," McKusick says.

Despite such initial results, McKusick remains open to the possibility that the scientific method could eventually prove her theories invalid. Because the human brain is a pattern-recognition machine, she says, "It could all be a construct of my own mind... It might not have any objective existence. But I really want to know whether it does or not, because both answers have valid implications." ☐

Contact kim@sevendaysvt.com

INFO

Tuning the Human Soundfield: Healing with Vibrational Science® Therapy by Susan Gray McKusick, Healing Arts Press, 222 pages, \$16.95.

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Poetry al Fresco

A sampler of local verse to read far from home BY JULIA SHIPLEY

Na moon craying up with your book by the woodstove—it's summer now, and there are plenty of plain-air places to read. At the risk of seeming like a control freak, I offer four new volumes by Vermont poets with suggestions for where to savor each one.

To Read in a Hammock

The reclining comfort of a hammock is perfect for depressing your way into the first section of *American Drone*, the first full-length collection since 2006

from Peter Merrey, poet and publisher of *Harbor Mountain Press* in White River Junction. *American Drone* is Harbor

Mountain's 22nd book in a steady stream of titles that includes volumes by Allen B. Fogel, recently appointed poet laureate of New Hampshire.

Merrey's *drone* collection is divided into three distinct sections, each of which uses words the way a cloud uses rain. The first section shows the reader in prose poems composed of associative images. Merrey instills a sense of place in phrases filled with declarations and observations. Taking "poetry" and "story making" as the impetus of these verses, he writes,

This is poetry now. Once upon a time, Thane Thane the sky did not fall but a note pre-vented us as if lunch-errian would predict the who, the what, at they'd fire, the little mouth no one had yet known able to tell the story and with our heli-cops prepare to dance. we touch the low sun without flin-king, reflections of bones in water, salt, milk the hair on in-fo-lia producing a town on a map's surface. I mean friend to be here. On the third floor windows fogged over as the lace of night drew where many moons had been, where each salt thread held an enemy captive eating as orange, instead suffering response because as one asked: Would you like a book instead...



American Drone's central section is a rhythmically relaxed correspondence, a steady rain of inquiry and reply between two men. Merrey and Iraq poet Sadiq Youssef, whose work Merrey has translated. The final section, "This Bridge Will Not Burn," sprinkles the reader with diary-like testimonies, distillations of life that exhort us into some of summer's gift moments. "The Proof," for instance, begins: "James takes me around the bend / to where they are / a cover pool / a dead out in the middle sun, / I think tree carved for a seat / four feet above water."

To Read in a Canoe Idling on a Lake



Many of the nature poems in George Lisi's first collection, *Through the Gate of Trees* (poetry of awakening), were composed during winters from 2005 through 2013. For those quiet, elegant verses done to be read in the summer and considered in an environment similar to the one where they apparently originated—Lisi's inner space.

Lisi's one involving life's seasons and exploring the reciprocity of human and atmospheric realms

drawn in the light that gives you life

the air that knifes like in your cells

breathe out a warm and shivering mist

and know yourself as loaded of the storm

air water heat

make a nest and your living frame

—G.J./12

An instructor at the Wisdom of the Herbs School in Woodbury, Lisi writes with a naturalist's eye, crafting verses that mean to be "received" (in the same sense in which the Shakers "received" their songs) rather than willfully orchestrated. Accordingly, they trickle down the page in spare and graceful lines, no capitals, no punctuation, as if poetry were simply one flowing river into which Lisi frequently dips his cup, then lifts it up and savorers at the easy beauty of the natural world around him. Take this passage: "my eyes / moist / a ruby hand / if you spend a day / among the trees." (2/21/13)

The connoisseurs Lisi finds between other world and inner mind are startling and refreshing, making his book the perfect companion for a square away from the madding crowd and into Vermont's woods and waters.

it's unashamed

clouds of water walking about in the trees

clouds of clouds and swirling about in sunflower space

and any cloudy little mind

assembly-pieging about in the mist

—G.J./12

To Read at a Campfire



David Thelen's debut collection, from the porch, is a book whose stark, narrow design and physical construction render it rugged enough to survive the scuffing, splashing and soaking of a camping trip. Thelen's tone, honed

during years as a newspaper reporter, remains constant, clear, as well.

In this gathering of lean poems, his subjects run the gamut from rural to playful (sometimes in the same poem).

Malligan

could have been could have been could have been could have been could have been could have been

Recycling Day

Everything aspects easily from my given canvas into Regrets born, aspirations there and promises just beyond the corrugated. Perhaps I'll pick something up while I'm here. Amazing what people throw away

One imagines the East Albany writer is also recycling the material of his life, compressing experience and philosophy into elemental poems. Take this one:

Soldiers of Misfortune

When I was 19
my friend, Herman
went to Vietnam
to defend my freedom
It killed him.

When I was 33
I met my friend Tom
Held gone to Vietnam, too.

It's still killing him.
Somehow I don't feel free.

With lyrics at once intimate and reticent in their disclosure, Deane's work reminds me of the things we absorb more readily by the campfire's light. These are experiences distilled for a small, fit place, learned and shared with the same privacy one might find in communicating "from the porch."

To Read While Waiting for Your Flight Back to Vermont



Though I'd never wish a summer airline delay upon you, it happens. And, should you glance up and notice your departure has been rescheduled, I would wish upon you this chunky volume. *Building the Winter Leaves: New and Selected Poems*, the fifth collection from Concord poet Gary Margolis.

These poems have everything that enthralls pulp novels at the newsstand offer. There's suspense in "After School Working, Boston, 1963," a teenage hospital orderly stands by, waiting for patient Robert Frost to take his last breath. There's mystery "Frost on the Glacier," as if secondary will engineer a repeat of past chance encounters among lovers, entertainers and soldiers. There are thrills to "Fire in the Orchard," a unique series of circumstantial hints the season's harvest into a terrifying inferno.

Margolis, who is the executive

director emerita of Middlebury College Mental Health Services, wrote these poems over four decades. He brings to them his generous understanding of fallibility, abrupt changes and life's turbulence. Whatever the season, *Building the Winter Leaves* would make a great bedside, a book to escort you all the way home.

August

These are the days we go missing, before September sharpens its pencil, opens its lined and yellow pages. We arrange to be on another coast, its tide-dragging the hours back and forth over the bottom, to be under the cast of a new locality, charmed by its secret and acceptance. We are never here long enough to knot these habits, and our children, too, suspend themselves for now, in the rented dream they are related to as atoms.

Even when fog threatens to stay and does, it covers everything, and the worms of disappointment become too vast to pass current. Away from responsibility, the fence held for making laws are held, and signs that say, now, there's time, find us looking for them. Yet even before we leave, at night, the lawn, the stacked mail begins to sag on the ropes we forgot to untie. The mail already starts our car without us and, before we know it, we have never gone away again. ©

INFO

American Street: New and Selected Poems by Peter Henry Hunter Mountain Press, \$5 paper, \$15.

Through the lists of Frost poetry offerings by George and William at the Poet's School 144 pages, \$7.95 paperback, \$4.95 a book.

Train the joints by Oliver Wilson, East Albany Press, 60 pages, \$14.95.

Building the Winter Leaves: New and Selected Poems by Gary Margolis, Brainerd Publishing, 240 pages, \$22.95.

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Zeroing In

A Watfield architect champions a net-zero revolution

BY KATHRYN FLAEG

In the 1970s, architects at the forefront of sustainable design were dreaming up a wildly different way to build the American home—think polyhedra in the deserts of the Southwest, or “Earthships” fabricated from packed soil and recycled materials.

“Society in general reacted like, ‘This is too far out,’” recalls Watfield architect William Macley whose own 1970s building project—the Democratic Climate Housing—was an early experiment in solar-powered co-housing.

“The out” doesn’t describe Macley’s architecture studio, tucked into a traditional, historic carriage house in downtown Watfield. Nor does it apply to many of the buildings designed by him and the architects in his firm, Macley Architects—at least not in appearance. But today the architect is championing a new revolution in design and construction: net-zero buildings. That’s the subject of the new book—*The New Net Zero: Leading-Edge Design and Construction of Homes and Buildings for a Renewable Energy Future*—by Macley and his firm’s architects, out last month from Vermont’s Chelsea Green publishing house.

Net-zero structures are buildings that generate more energy from renewable sources than they consume. By Macley’s standards, a net-zero building also reduces energy loads as much as possible, that goal requires first building a highly efficient structure, and then putting in place enough renewable energy generation to fuel it.

Leading-edge it might be—but if you think “net zero” is radical, think again, says Macley.

“We have the technology, tools and knowledge we need to do this right now,” he writes in the preface to *The New Net Zero*. And we’ve done it before, he argues. “The reality is that human beings have lived in a net-zero world, or in a fossil-free world, or a renewably powered world, for basically our entire existence on the planet,” says Macley.

His book is part philosophical treatise, part technical manual, outlining Macley’s argument for an urgent shift in building practices while also providing the concrete details that architects and others might need to create that



BY KATHRYN FLAEG

transitions. Macley acknowledges that not every reader will find the entire book relevant, but he believes that architects, builders and homeowners alike can take something from it.

He also hopes the book will dispel what he sees as some common myths about net-zero building: that it’s too expensive, that older buildings can’t be retrofitted to net-zero standards, that it’s relegated to the realm of small, residential constructions.

“That’s just not the case, Macley says. “We can cut energy use in existing buildings by 80 or 90 percent, and we can do that in a more comfortable, better house,” he goes on.

Macley jokes that he came to

architecture after realizing, as a college student in the 1960s, that he couldn’t make a career out of protesting. Inspired by early pioneers in solar energy and by a motorcycle trip to Machi Picchu, Macley devoted himself to designing environmentally responsible, ecologically sustainable buildings.

He field-tested these ethics in Vermont, where, after one year of graduate school, he and two friends took a hiatus from the classroom to construct Dunderdon. Macley was 21 years old, but he says now that he and his friends thought they “had all of the answers.”

In the following years, Macley Architects earned a reputation for leadership in ecological design. Macley

devoted his career to imagining what a renewably powered future might look like for homes, offices and larger buildings. But he suggests that the real shift toward net-zero began happening in the past decade.

One particularly eye-opening project was the field house that Macley Architects designed for the Putney School, a progressive, coed boarding and day school in southern Vermont.

Randy Smith, the assistant head of the school and its chief financial officer, remembers that the Putney School’s leaders wanted to build a gym that was in keeping with its sustainability ethic. But if they had a vision, the institution had a budget: \$3 million. The administrators weighed the decision to build in 2006, in the midst of economic turmoil on Wall Street and a 10 percent hit to the school’s endowment.

Macley pitched three versions of the building, each progressively more expensive and more efficient. In the end, Smith says, Putney’s board decided to spend more on the construction of the building, knowing it would save money in energy costs over the long haul.

Smith says that economic analysis helped seal the deal. But he looks beyond the cost-benefit analysis when he talks about the concept of net-zero building.

“We just can’t continue to build buildings that burn oil,” he says.

In the five years since building the Putney field house, Macley Architects has designed a number of net-zero or “net-zero-ready” buildings (the latter designation means they’re efficient enough to be powered by renewable sources but don’t yet have a devoted energy source). Among the most notable projects are a 17,000-square-foot office complex in Middlebury, several high-performance homes, the University of Vermont’s George D. Aiken Center, and a renovation and addition to the Bennington County Superior Court and state office building.

In the case of the Bennington courthouse, building a net-zero-ready structure rather than simply a code-compliant one added 3 percent to the total project cost, or nearly \$6 per square foot. In *The New Net Zero*, Macley estimates that these improvements will

save nearly \$10,000 a year in operating costs — making the payback period for the building just seven and a half years.

The savings of building to net-zero standards could also be applied to mobile housing. In response to a pilot program from the Vermont Housing & Conservation Board and Efficiency Vermont, Macley Architects redesigned a mobile home to meet those standards. They installed better insulated windows, created a more efficient building envelope and attached a solar array to the roof, among other changes. The result was a spike in the projected monthly mortgage payments accompanied by a radical decrease in energy costs per month. After eight years, the more efficient mobile home became a better deal than the code-compliant version.

WE JUST CAN'T CONTINUE TO BUILD BUILDINGS THAT BURN DIL.

RANDY SMITH

"This is not some pipe dream," Macley says. "This is fully achievable."

The architect cautions that building to net-zero standards may require a new way of thinking for homeowners



or commercial builders. It may mean constructing a smaller home and putting resources into conservation measures or more efficient systems instead of additional square feet. But Macley is adamant

that net zero doesn't equal degradation — far from it. He argues that the modern net-zero home, when well designed and carefully planned, can be healthier and more satisfying to inhabit.

And he thinks the transition to net zero is closer than we may think. "My opinion is that, in 10 years, the practices that are in this book will be standard practice in Vermont," Macley says. "That's where the world is headed." ☐

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INFO

The New Net Zero: Leading-edge design and construction of energy- and building-for-a-sustainable-energy future by William Macley and Macley Architects. Chelsea Green Publishing, 206 pages, \$40 hardcover.



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Left to right: Adam Harrington, Mark Alhadeff, Kelly McAndrew



Keeping the audience's attention during a scene

Word Play

All in the Timing, Dorset Theatre Festival

BY ALEX BROWN

Dorset Theatre Festival's production of David Ives' *All in the Timing* has a delightfully weightless quality — and

not just because one of the six comic sketches takes place suspended in a construction girder. The coherence of Ives' wordplay and the joyous energy

of the three ensemble performers defy gravity. But this airy cosmic connection has substance, too.

At center stage, sections of light-red scaffolding give the space a personal quality, like a world reduced to transition. Anything can happen here, the driver set design by Kevin Judge seems to say. This sets Ives' absurdist imagination and Jenn Thompson's smart comic direction perfectly.

In the sides, three wordrobe racks of clashing, foiled quick costume changes and place a little bit of backstage right before our eyes. Even before the lights go down, scene Mark Alhadeff, Adam Harrington and Kelly McAndrew stroll onstage in robes with "DORSET" stitched on the back. While the audience settles in they quietly draw on their first costume. They're in plain sight, but the characters they'll unleash remain anonymous until the lights snap up and the first scene crackles to life.

All in the *Timing* was first produced in 1983 and revised on Broadway 30 years later. Dorset's production sweeps out "Philip Glass Buys a Leaf of Bread" for another Ives one-act, "Mere Mortals" but the cohesion of Ives' wit screams. The sketches all play with language by bringing wild thought experiments to life.

In "Sure Thing" two strangers meet in a café. Bill tries a pickup line that

Betty owns along with ease. Just as she does, a bell rings, and the universe offers an unexpected twist button. Bill and Betty try again — and again and again — his bewilderment of a video game lovingly dispensing extra lives. Each ding lets them advance a little further toward perfect stable compatibility.

The premise is fun in itself, but watching Alhadeff and McAndrew change direction with each new chance is the real prize. Like *Impromptu* artists making a look away, they conceal the intense concentration necessary to shift their line readings and produce new of facts, even new people. The hidden bell string is the third performer, and the scene is sweet proof that it is, indeed, all in the timing.

Each sketch follows the fundamental dramatic principle of giving characters obstacles to overcome. But Ives' ideas for obstacles are wonderfully bizarre, and the scenes are built of escalating surprises.

"Mere Mortals" finds three construction workers at lunch perched on the 50th floor of a skyscraper under construction. Ives gives them bits of the earth, working-class language, but in their banter about howling, they reveal identities — or presumed identities — sharply at odds with their circumstances. The three actors access the wealth of friends and the precision of timing the comic rhythms right on the nose. The storytelling is more interesting than the story itself here, but McAndrew's turn as a male construction worker and Harrington's measured skepticism make the performances speak.

All the sketches end with exclamation points, but they don't end with the kind of resolution typical of comedy. In that sense, they're less one-act plays than sketch comedy with premises that can only be sustained so long. Still, each one feels can playably reduced.

In "The Universal Language," Drew, a lonely woman with a bit of a stutter (McAndrew), seeks lessons on Unimundo, a five-term Esperanto taught by Don (Harrington). Ives is all to the rules here, using everything from brand names to foreign phrases in an exhilarating game of sound-life. As soon as you give in to it, you begin to comprehend "Wilco" is "welcome," "police" is "please," "Kennedy help die" is "can I help you," and so it goes. Enjoying it takes the same kind of surrender necessary to let Shakespeare's language bloom to life.

As McAndrew and Harrington launch themselves into the sketch, we see the inherent abstraction of language laid bare. The playful word strings become songs, entanglements and outbursts in the

two characters are suddenly, gloriously communicating.

Dies isn't his best introduction to the audience. In "Words, Words, Words," the three actors are chopiniques With typewriters, we'll agree that a researcher is expecting Hamlet any day now. They offer literary insights, then launch into primitive antics with complete abandon. The juxtaposition of literary diction and pure nonsense keeps the audience happily off balance.

As the characters struggle with the existential dilemma of how to produce Hamlet without having any idea what it is, the mad leaps from human to animal grow increasingly hilarious. And the actors make great chirpers. Alas! Dies is frantic and low to the ground, McAndrew

**IVES' IDEAS FOR
OBSTACLES ARE
WONDERFULLY BIZARRE,
AND THE SCENES ARE BUILT
OF ESCALATING SURPRISES.**

groes berserk Monday-like puts that turn out to be checking her pockets for cigarettes, and McAndrew keeps his knees high behind his typewriter and sits with a peevish concentration, pounding the keyboard with an ape's intensity. No matter how many bananas are peeled or peanuts are flung, the audience sees

directly human behavior underneath it all.

The essence of comedy is surprise, and Thompson's direction supplies the premises to keep each little jack-in-the-box popping open at the right time. David Tinner's costume gives each character a meticulously realistic foundation, punctuated by the silly conventions of accounting each actor with a specific color. The production benefits from fine lighting by Michael Ginneth and sound by Jane Shaw.

Though Ives confronts his characters with absurd dilemmas, the essential problems are nevertheless recognizably universal. The characters wrestle with the anxiety of choosing, the need to be understood, the hope of controlling

randomness, even the compulsion to *stay alive*. Ives uses oddity and hyperbole to make us see these struggles add the evidence of stunning performances. It's unmissable. **B**

Contact: akor@sawenadirect.com

INFO

Allen the Turing by David Ives, directed by Jenn Thompson, produced by Dorset Theatre Festival. Through Saturday, August 6. Rehearsals through Saturday, 8 p.m. Wednesday and Thursday, 7 p.m. 1900 onowell or 447-2225. doretheatrefestival.org



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In a Pickle

Sandor Katz demonstrates that fermented foods aren't just for hippies anymore

BY ALICE LEVITT

Sandor Katz was sweating. Hard. Rivulets ran down his forehead, flowing just past his premonstrably blue eyes, finally ending in that famous mustache. He'd been touring Vermont with his whole-foods medicine show all month, but he wasn't selling candles — just books.

Katz is the James Beard Foundation Award-winning author of *Wild Fermentation: The Flavor, Nutrition, and Craft of Live-Culture Foods* (2002) and *The Art of Fermentation: An In-Depth Exploration of Traditional Concepts and Processes From Around the World* (2012). Following a two-week class at Sterling College and several one-day events, he wrapped up his Green Mountain tour with a two-day intensive at Shelburne Farms.

Last Tuesday, 105 farmers, cooks and brewers, who had traveled from as far as Florida, Oregon and Japan, piled into the Coach Barn for two days of 3-to-5 sessions in a scorching, sun-soaked room. The uncomfortable surroundings tested the students' devotion to the art of fermentation, and the population dwindled over the final day. Katz, though tired, was undeterred. He was there as an evangelist, spreading the gospel of "the transformative action of microorganisms."

Katz had mid-onset intensity as he filled jars with colorful concoctions. Nearly as authoritative as a microbiologist on the science of fermentation, he is devoted to demystifying the processes by which the bacteria inherent in raw foods transform them into something more palatable. And that means recommending the use of very little equipment. Forget about yogurt makers, water kilder grates and specialized powders. "I tend to go for path-of-least-resistance methods," Katz told the class.

Those methods are based on harnessing the bacteria that naturally occur in all living organisms. Hence the name of Katz's first book, *Wild Fermentation*. "The years ago, scientists came up with the science that our cells are outnumbered 10 to one by bacteria we've taken in," Katz said. "They're not enemies or parasites or bad dudes. These bacteria give us functionality. We



need bacteria." Lactic acid fermentation — the creation of an oxygen-free environment that encourages bacteria to produce preservative lactic acid — is his simple one food of choice.

Many cooks tout the health benefits of eating food loaded with microorganisms. Some cancer researchers believe that the bacteria in fermented are antineoplastic, and it's generally accepted that they contain high levels

**I GOT INTERESTED
IN THIS BECAUSE
I LOVE FOOD.**

SANDOR KATZ

of B vitamins and eat plants that cause *Candida*.

But Katz himself is less concerned with the salutary aspects of fermentation than with the taste. "I got interested in this because I love food," he said. "I like fermenting. I like beets. I like pears and I like so many and I like oils. I like all kinds of foods."

In surveying the breadth of fermented delicacies, Katz described a hypothetical

gourmet menu. All the cheese but fresh ones, such as farmer's cheese, are made of fermented milk. Sourdough breads are a naturally fermented culture. The tang in salami, prosciutto and other dry-cured meats comes from lactic acid. Soy sauce and vinegar both benefit from bacterial aging. Even our cup of coffee and square of chocolate wouldn't taste the same if their beans weren't spread down and allowed to ferment before the harvest. We all eat foods that have been fermented, and we eat a lot of them.

But for many of us, the term "fermented food" conjures up usually indeterminate vegetables on a hippie college friend's kitchen counter. Whether because of fermentation's perceived health benefits or its traditional use to preserve, a ferment (Katz hypothesizes that significance could not have happened without such methods), fermented food has long carried a stigma of being "crunchy."

Katz's greatest gift to his students was sharing a foodie's perspective on fermentation and encouraging gourmet exploration. The following are a few ideas I tried at home after class. Try these fermented-food recipes yourself, or use them as inspiration for your own culinary creations.

Kimchi Jjigae

Spicy Korean pork and cabbage

Remember the 1980s cabbage soup diet craze? This fiery broth will make you want to follow a similar regime of just water. Leave out the pork or tofu in this simple recipe if you like, just double the protein you prefer.

First, make the kimchi:
12-pound napa cabbage
1/4 cup salt
Water enough to cover
6 garlic cloves, grated
6 teaspoons dried ginger
1 teaspoon sugar
2 tablespoons pickling

IN A PICKLE: 50-51

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COLLEGE-BASED LOCAL RESTAURANTS LISTING OR
CURRENT PROMOTIONAL EVENTS, MOVIES AND MORE.

SIDEdishes

BY HANNAH PALMER EGAN & ALICE LEVITT

Green-Up Waterbury

PETE'S GREENS SPINS A STORE Things got a little bit brighter on Route 100 in Waterbury last Tuesday, when Pete's Greens opened at 100 Waterbury Stone Road. And yes, that Pete is indeed *not* the same, who started his Craftsbury farm seven years in 1995.

This is the farm's first store outside its home base, where the petco-owned farmstead is adjacent to the field. "We've been looking for a site on Route 100 in Waterbury near the interstate for a couple years," says the farm's long-time wholesale sales manager, Joe Fiumicino.

Having found the perfect spot to farm, though,

the Pete's team had to scramble to get it ready by late July. "We were on and off the fence. We're almost into August, and we were worried about the season," Fiumicino recalls. "But after the first three days [open], we were feeling like Oh yeah, this is the right thing. After the first week, it's like, 'Why didn't we do this sooner?'"

It's no surprise that Pete's Greens, known far as it is for its supply to restaurants, its retail and direct-to-market presence, and its own CSA, is bringing in fans and new growers looking for a taste of its colorful produce. The apocryphal grows are a bit, of course, and the massive variety of fruits and veggies for sale currently includes

berries, cucumbers, mushrooms, beans, new potatoes and onions.

Like the CSA share, the store offers plenty of produce beyond what Johnson and co. pull from the ground. Products for sale also include honey, cheese, yogurt, grains and maple syrup. Manager MARK FRANK is working to improve the stock of salads

and other simple prepared foods from the farm.

Johnson currently has a four-month lease on the 8,000-sq-ft space, but given the warm reception so far, Fiumicino says he hopes it will become a permanent outlet for the farm.

—A.L.

SEE STORY P. 10

Wood Fired Up

LOCAL FARMERS ARE OPENING ON BURLINGTON'S NORTH AVENUE. Though heavily populated, Burlington's North Avenue is hardly a culinary corridor. And few restaurants have been eager to do something about that. New North End residents PETE'S GREENS and WOODFIRE GRILL just did, however, by opening LAUREN'S WOODFIRE GRILL last Tuesday at 1127 North Avenue, in a former KeyBank branch.

"My wife wanted to add that to the community," says Grumard. Luckily, the stay-at-home dad and bartender didn't lack for experience. Grumard worked in the restaurant business (mostly at WASHINGTON STREET CAFE) for many years before his kids arrived.

The couple aims to offer a local dining option to New North Enders, Grumard says, and the sticking close-to-home theme carries over to the menu and tap list. The eight taps currently pour beers from LOCAL BEERWORKS and BURLINGTON CITY BREWERY, as well as up to six craft beers, all from Burlington. From further afield, WASHINGTON BEERWORKS of Newport and BURLINGTON'S NORTH AVENUE BREWERY are also represented. "I love beer," says Grumard, "but I just can't carry them on

tap," Grumard says. With the popular beer available, he worries that "No one is going to try all these other great beers out there." Besides, he adds, familiar fare such as Budweiser and

LONG TRAIL BREWING



Chief of the restaurant takes a similarly Vermont-oriented tack in sourcing for his kitchen. By next week, all of the pizza's tomatoes will originate on a farm in Shelburne. Local companies make cheese and meats, too, which include sausage from mountain-quality hams, just up North Avenue.

Sauces include chicken salami, bresaola, five-cheese bresaola, and

with bacon and white balsamic vinegar, and a house Caesar salad with a soft-shell-crust-based dressing. Pizzas, prepared to share, hold a wide variety of accoutrements to toppings. One comes dressed with chicken, broccoli and a house vinaigrette.

Another emulates a loaded baked potato, complete with spuds, bacon and a sour cream drizzle. A white anchovy-and-slimo pie shares menu space with the Chopin & Honey, a pizza flavored with chocolate poppers and drizzles of chocolate olive oil and organic honey.

For now, La Brea's is open for dinner Tuesday through Sunday. Grumard hopes to add weekend brunch in the near future.

he says, if there's demand, lunch hours might pop up as well. The restaurant's early popularity has already drawn the owners to make one change: They'll soon hang sound-absorbing tape strips and drapes to damp the sounds of the crowd to a manageable amount.

—A.L.

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food

In a Pickle and



Cut the cabbage into 1- or 2-inch squares, depending on preference. In a large bowl, massage cabbage with salt. Cover in just enough water to submerge all the leaves. Weigh them down with a plate if they float. Leave the bowl for 12 hours, or as long as 24.

Remove the cabbage from the bowl, reserving the brine. Rinse the cabbage, then squeeze out any excess liquid. Combine all other ingredients in a dry bowl. Add cabbage and mix thoroughly.

Pack cabbage tightly in a jar, leaving a couple of inches at the top. Cover in just enough brine to keep cabbage submerged. Leave the jar covered at room temperature for three to five days. Refrigerate when it has reached your desired level of fermentation.

Now, make the sauce:

1/2 pound cubed pork shoulder or loin
belly
3 cups ketchup
2 cups water
1 tablespoon pickling (so taste)
1 tablespoon mayo
1.8 ounces pickings of toba, cubed

In a large, flat-bottomed pot, lightly sear the pork at a high temperature. When all the meat is browned, add ketchup, water, pickling and mayo. Once the mixture has reached a boil, turn down heat and simmer for about an hour, uncovered. Add toba, then cook for another 10 minutes. Stirring with a side of rice, and perhaps with some tangy bruschetta (literally, "toe dishes") to beat the heat.

Bigos

Pork and cabbage stew

This is a cold-weather dish that's not known as "hunter's stew" for nothing. Mix it in the fall, or get your dose of meat despite the heat. Leave out the onion to make it a hearty pork-and-veg soup.

Make the saucefirst:

1 large cabbage
1 or 2 tablespoons salt, to taste

Place cabbage into thin ribbons. In a large bowl, massage salt into cabbage, releasing liquid from the leaves as you go. Pack tightly into a crock or jar, mixing some

there is enough of the cabbage's expelled liquid to submerge it. Cover or seal and allow to ferment for at least three days, until the taste suits your palate. As Kato puts it, "Done" is when it tastes the way you like it."

Are slurpers ready? Time for meat:

- 1/2-pound slab bacon, cubed
- 1/2-pound Polish sausage (or Italian if fine), sliced
- 1 pound pork shoulder or lo ham meat you may have around
- 1 teaspoon cayenne seeds
- 1 bay leaf
- 1/2 teaspoon margarine
- 1 tablespoon flour
- 2 tablespoons tomato paste
- 1 cup red wine

About two pounds of meat total, but in this recipe dish, ratios are up to you.

In batches, cook each meat until lightly browned. Set aside. Add cayenne, bay leaf and margarine. Sauté just until aromatic. Add flour and tomato paste and cook until smoothly combined. Remove heat and add wine. Boil briefly while you deglaze the pan.

Finally, the big moment: Return the meats to the pot and add the sauce. Lower the heat and simmer for two or three hours, lightly covered. Enjoy now or save the stew for the next day, when the flavors will have combined even more thoroughly.

Minted Pear Soda

By Chris Murray, owner

A Soletarian may be convenient, but it's surprisingly easy to make your own lightly fermented, sugary soft drink — no

special equipment required. It won't be as carbonated as a typical soda since the bubbles are all created by the hungry microorganisms' expelled carbon dioxide. Still, there's a reason the word fermentation comes from the Latin *fervere*, meaning "to boil."

- 4 cups water
- 2 cups white sugar
- 4 barleyp peas, chopped
- 4 spoons of salt

If you are using chlorinated tap water, boil it and let it cool to burn off the chemical, which will prevent fermentation. If using spring water, you can skip that step.

In a large container, slowly add the white sugar to the water. Add peas and mix and stir rapidly. This creates a vortex, which eliminates any air, preventing an undesirable vacuum. The more you stir, the sooner you will have soda. As wisdom is twice a day will suffice, but there is no "too much." No need to seal the container. Just keep it covered with a cloth to prevent insects and dirt from landing in the mixture.

Depending on stirring frequency and ambient heat, it can take between two days and a week to see carbonation. When you do, you have soda. Strain out the peas and start to enjoy!

Want more control? Wait a few more days — but be careful! If you wait until bacteria have consumed all of the sugar, you'll end up with vinegar. Not that there's anything wrong with that. ☺

Contact: slurper@veredaysvt.com

SIDE *dishes*

CONTINUED FROM PAGE 43



Thai Sushi

SLUSH STATION & GIFT SHOP NOW OPEN IN QUICHEE CORNER

About a year ago, MUTANT SHAMROCK closed her Slush's restaurant, Red Basil Thai Cuisine, and moved to Mendon, where she opened THAI PAN ANTHONY'S THAI RESTAURANT on Route 4 last summer. About three weeks ago, Sammeek expanded into Quichee, where she's now running a take-out sushi and Thai joint on weekends.

Open Thursday through Sunday, 11 a.m. to 4 p.m., at the Quichee Gorge Village, SAMMEEK serves up a smattering of dishes familiar to Thai Pan patrons, such as Thai roast

steamed pork and shrimp dumplings (in a shell), spring rolls, curries and noodles. It also offers a variety of sushi dishes, mostly fried and fried chicken such as spicy tuna and California rolls.

Reached via phone, Sammeek says she makes everything herself. She used to live in New York City, where she learned to make sushi and "really loved" it, she says. "So I decided to do sushi here, as well." Weekly trips to a fishmonger in Boston kept Sammeek supplied, since the cold weather here, she says, she'll rely on more of her fish, which she cuts into \$1 sushi pieces and works into special rolls.

— H.P.E.

CONNECT

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Blueberry Hill

Adam's Berry Farm takes root in Charlotte

BY HANNAH PALMER EGAN

In early April 2013, Adam Hausmann stood facing 58 acres of field and forest, high on a hill in Charlotte, with more than 5,000 mature blueberry bushes in waiting. The berries needed transplanting and the land, he says now, was wide open.

On a recent morning, the berry farmer stands amid the neat rows of bushes that look like they've been there for years. "Nothing was here," Hausmann says. "It was just a field. It was like, 'Where do you begin?' Where's the first bush go?"

In early 2011, Adam's Berry Farm was located on the Interstate, the low foothills in Burlington where it had grown for more than a decade. That summer, the bushes were moving into a new home 15 miles south. Moving the farm "became a decision of making for me and for the business," Hausmann says. At the Interstate, large chunks of his farm would be destroyed by perennial floods that seemed to be increasing in frequency (Alice Lantieri chronicled the stop-again dilemma of Hausmann and other Interstate farmers in our August 2013 *Seven Days* cover story).

"In the fall of 2003, Hausmann recalls, "I was coming through my regular thinking. I've got to get out of here." He says he had considered relocating four years before that, after high water cleaned much of his harvest. "I had On my push, like, 'I'm leaving the Interstate, maybe I'm leaving Vermont,'" Hausmann says. "Then I started back onto a rhythm, and things were good for a while."

In 2011, the floods came again, and again and again. The 15, in late August, Tropical Storm Irene hit.

After a two-year process involving real-estate agents, an assessment of the land would be farmed in perpetuity and the securing of funds, Hausmann closed on his new property in December 2012. He began digging the following spring.

"We dug for about a month straight, and then we had Doug Whitbread of planning doing the first week of May," he says. At the outset of an unusually dry spring, Hausmann



adds, "I was pretty nervous about the whole situation. The blueberries were out of the ground, and we didn't have irrigation set up. It was a Hercules moment."

When the blueberries bloomed despite the move, Hausmann says, he stepped off the fences so they could do what they were in rooting rather than fruiting, a short-term sacrifice for long-term stability. "These plants are going to produce for another 50 years," he says, "so it was worth it."

It's not the first time Hausmann has uprooted his plants. The farmer began his operation in Lincoln, Vt., in 2000 with 100 blueberry bushes and no fruit-growing experience. He moved to the Interstate shortly thereafter where he expanded his blueberry plot to 5,000 plants. After 11 years farming the Burlington Highlands, he headed for the hills of Charlotte.

The original plants from Lincoln are now framing at the new farm, not far from where Hausmann and I stand. He bends over and pulls a weed from the bed. "Berry," he says, looking at his hand, which is gripping a heavy spray of grass, and then at me. "I don't need to be doing this right now."

A new location meant building infrastructure from scratch: new houses and dry lines to irrigate them, a driveway and parking lot, a new barn and farmstand. A year ago, Hausmann says, "so much of my head was put into the reestablishment and the planning. I kept having to remind myself that for the first two years I did pick your own (at the Interstate). I had an old door, two new bushes and an umbrella, and that was the farmstand."

But the clean slate renewed his ambition. "I had this vision of what I wanted to create," the farmer says.

Late last October, Hausmann and a friend, who happens to be a paid-and-bean hunker, broke ground on an expansive new barn for the farmstand, which they would finish over the winter. The barn sits on a small hill overlooking and an easy view spot that opens to a panoramic view of the Charlotte Valley. The event space stays equipped during the winter months.

What's on this week

Juniper

Wednesday - Ray Vega Quartet/8:30PM

Thursday - Acoustic Thursday with Jeremy Harpole/8pm

Friday - Mean Martin/9PM

Saturday - DJ Natrix/9PM

Monday - Trivia/7PM

Tuesday - Pianist John Cassel with William Fattori on bass and special guest performance by Will Gaffson on harmonica/6pm



— jones.burke@comcast.net

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"We designed it to be versatile," Hausmann explains. As we walk the farm, he mentions events, classes, retreats, conferences. "We are trying to think about income that's not necessarily crop-based.... We're talked to restaurants about having dinners down here, we thought about doing weddings," he adds. "But the idea is to build in stability"—to cast a wider net and anticipate activities such as crop storage.

"That's the first coming from the Interstate," Hausmann continues. "You never know when you'll suffer a loss of, say, all your strawberry blossoms one season because of frost.... No matter what you can do to stabilize it gives you an ability to plan more, employ people longer during the year. Slowly diversifying more, and doing more products, means having things we can fall back on."

But first and foremost, Hausmann is, and intends to remain, a berry farmer. He'd hoped to host four events this year, he says, but when production season started, he realized he had a lot to learn about growing berries in a new place.

Halfway through his first full-berry harvest, Hausmann is enjoying a healthy production season, even as the plants recover from transplant. The blueberries have bounced back beautifully, Hausmann says he lost only three plants to the move, when he'd anticipated losing up to 1,000.

The strawberries—planted last summer as the operation staidied two farms—were a sweet treat, and the raspberries, planted in hoop houses to protect them from



Photo: David H. Housman

the elements, have far exceeded expectations. "We've had a beautiful crop," Hausmann says.

There are the first summer raspberries that the farm has harvested since 2009. 2010's crop was washed away in the early-season deluges, even before insects were logged the Interstate. "We were under water for three days that spring," Hausmann recalls. "I lost acres of raspberries."

The farm also cultivates dozens of different strawberries, grapes, gooseberries and currants. "Crop diversity and taste have always been big things for us," Hausmann says. "I kind of equate it to the apple, everyone knows the difference between a Fuji and a McIntosh and a Red Delicious but... people just think a blueberry's a blueberry." He points to subtleties of flavor, growth habits and seasonality. Pioneer berries are larger and tend toward tart, while the smaller Haskland berry is sugar sweet.

Each growing season varieties can ripen at the same rate two weeks apart. Hausmann opened the Charlotte farm for its inaugural pick-your-own harvest, after taking last summer off to complete the move.

Hausmann welcomes the opportunity to meet his patrons directly. "It's a chance to engage with people," he says. "It's one of the things I love most. You finger how much you like it. But then... having kids out in the field again, and families, seeing loyal customers come back, it just touched me in a way I hadn't anticipated. Part of our goal is connecting people to the agricultural landscape."

After spending last summer split between the Interstate and the new farm, Hausmann is happy to transfer down a bit. With the berries becoming more established by the day, he's enjoying a reduced season of preparation.

He stands at the crest of the hill, which runs diagonally north to south and divides two watersheds: Lake Champlain to the west and the LaPlatte River to the east. In the valley, patchwork fields roll toward the shimmering lake, delineated by rows of trees and shrubs, until they reach the water. Beyond it, the Adirondacks loom blue in the morning haze.

"[Being here] forces a whole new thought process," Hausmann says, "and a vision for the future in a way I couldn't have known. And creativity," he adds, "knowing that is my life's work." ☐

Contact: hannah@wonderpear.com

INFO

Acorn Berry Farm, 850 Arlington Brook Road Charlotte, VT 05603; acornberryfarm.com

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Amnesty Referendum on Burlington's November
ballot. See bpcnet.com for details. Fletcher
Rosen, Fletcher Free Library, Burlington, Tyne
Hall, 401-226-2262, www.fletcherfree.org.

continued

MAKING STRIDES AGAINST BREAST CANCER
KENNY Attendees learn about the annual event that supports breast cancer survivors and families with many steps & featured Sherrill Hall's 5-Clubhouse Center South Burlington, N. H. Free cash bar provided to 18 & over.

circ

KINGDOM COMMUNITY WIND TOURS: Folks learn about off-site low energy sources on a stroll to the 25-kilowatt wind farm, King City Community Wind.

MIDDLEBURY COLLEGE OBSERVATORY OPEN HOUSE. Skywatch on Jonathan Kamp of the Middlebury College physics department to view Saturn. Many amateur celestial sights through slide-of-the-art telescopes. Call to confirm. **Middlebury Observatory from Middlebury College** 8 Middlebury Ave. 802.243.2000.

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Fairs & festivals

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MIDDLEBURY FARMERS MARKET Crafts, cheeses, breads, veggs, and more are for sale at this farmers market. The Middlebury Middlebury, Vt.

NEWPORT FARMERS MARKET Poultry, meats, eggs, fruits, veggies, seafood and baked goods, and a small sampling of the fresh fare supplied by area growers and producers. *Cowwaway Newport, 9 a.m. - 2 p.m. Free info 333-8298.*

SLOW ROCE VERMONT FARMERS MARKET
Foodies learn about the origins of local meats, produce and flowers at an assembly of 70 small-scale farmers and artisans. Food produce on Burlington City Hall Park, 3-6 p.m. Free. Info: www.slowroce.com.

the mussels pumpily passing four weeks with samples from Lake Champlain, Chocoma, Cuba, Germany and more. Disk, Burlington 4:30pm.

WILKINSON FARMERS MARKET: An open-air affair, selections prepared foods and unadorned produce. 4000 Legend Federal Court, Union Village 3-30-4-30 p.m. Free info: wilkisonfarmersmarket@gmail.com

— 2007 年 12 月 10 日

REASON TO BELIEVE Starlings' Diner has fun with the popular card game. Burlington Lodge Club features a 9:15 a.m. SB includes refreshments. Call 855-8700.

Health & Hygiene

MONTREAL STYLE ACRO YOGA: Using partner and group work, Lori Flannertigo practices and gives therapeutic benefits from acrobatic poses. Yoga Mountain/Center Montpelier 8 367-906 m. Devotions, info 324-7787

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1420

FIGG, BOOM, REMIND ALL ABOUT THE SUN AND SOLAR ENERGY Dan Malloy leads his young audience through a hands-on science activity about creating electricity from the sun. A lunch break follows. **August Public Library, Norwalk** 10:30 a.m.

SUNSHINE FOR KIDS AND TEENS Local youth share accomplishments including music, Anasazi Pueblo

THE LUNCHBOX LUNCHES MEAL PROGRAM
Youth ages 12 and under fill up on nutritious eats from a family food truck that operates on a mobile learning laboratory. 52 Chalk & Copper School Station. 3:00-4:00 p.m. Free info: 334-3044.

MEET BOBBY BOH THE PIRATE
Large study Young class, shared the highlights of the last year's games and activities. Guest: Bobby Boh, 10-11, 45-46. Free.
Tel: 764-1400.

西口 2014 年 7 月



Melodies So Sweet

Sheena's Copeland has the blues in her blood. The daughter of late blues guitar legend Johnny Copeland, she grew up surrounded by music. A natural singer, Copeland landed the spotlight until her teens, when she embraced her talent and never looked back. Dubbed "the next Tina Turner" by Robert Plant, the two-time Grammy Award nominee has headlined the Chicago Blues Festival and performed with Buddy Guy and B.B. King, among other icons. Channeling her blues roots, Copeland belts out big notes as part of the *Man in the Meadow* concert series.

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In Sync

When Japanese pianist Haruka Yabuno and Israel's bassist Shaul Kiran first met, they started the language barrier and communicated through music. Both accomplished composers, the duo bonded over a shared love of improvisation. The music: a highly imaginative repertoire that embraces rock-taking as a crucial component of music making. Of the style, we were cited Risho Kadane says they are "two young masters creating dialogues of mesmerizing possibilities." This approach informs the group's recently released debut, *EPsolar*, which includes original songs, classical arrangements and influential compositions and highlights the duo's original chemistry.

THE VALIND ETUN PROJECT

Saturday, August 2, 7:30 p.m., at Brimmon Music Café, \$45. Info: 465-4037, www.brimmonmusic.com.

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Playing the Fool

Ever see a woman crush apples with her breasts? At the Festival of Fools, strong woman Mama Lou performs this remarkable feat. A host of international performers draws more than 10,000 spectators annually to this celebration of silliness that takes clowning around very seriously. Four stages in downtown Burlington feature family-friendly performances that meld music, comedy and circus arts making for one wacky weekend. Notable acts include acclaimed pantomime artist Rob Torres (pictured), the Yo-Yo People and San Francisco's Big Momo—a troupe of larger-than-life mutant puppets and masked musicians.

FESTIVAL OF FOOLS

Friday, August 1: noon-10 p.m. / Saturday, August 2: 10 a.m.-9:30 p.m.
 Sunday, August 3: 10 a.m.-7 p.m. / downtown Burlington / Free / info: 800-716-0100 / www.festivaloffools.com



AUG. 3 | FAIRS & FESTIVALS

Making Waves

In China, dragons are regarded as rulers of the water. For more than 2,000 years, people there have built long, narrow canoes, or dragon boats, to honor the mythical creatures with races aimed at achieving good fortune. The Lake Champlain Dragon Boat Festival puts a local spin on this centuries-old tradition. Teams of paddlers go head-to-head in 200-meter races every four minutes to raise awareness about programs for cancer survivors and to benefit 4th Ward Community NOW. Now in its 12th year, this wet-and-wild event attracts crowds by the thousands. Live music, dancing and a flower ceremony complete the dragon race.

LAKE CHAMPLAIN DRAGON BOAT FESTIVAL

Sunday, August 3: 8 a.m.-5 p.m. / at Waterfront Pavilion Burlington / Free / info: 800-247-6116 / boatfestival.org

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GETTING HOMEWORK HELP

RECOMMENDED READING
Industria: Mi Italia. This series is great for beginners who are looking to learn the fundamental facts of Italian society. www.italy.org. You will also receive 10,000 Italian words and phrases. After each day, your points will be added when you visit the website. You will receive a free gift and a free Italian course.

[illegible]

IMMERSION dates back to the 19th century, but the first real immersion tank was built in 1954 by the U.S. Navy. It was used to train divers in underwater breathing apparatus. The tank was built by the U.S. Navy and was used to train divers in underwater breathing apparatus. The tank was built by the U.S. Navy and was used to train divers in underwater breathing apparatus.

[illegible]

their work this week, they are not
hesitating. Rachel Tyquist
Hornell, a computer science
undergraduate at SUNY Cortland, says,
"It's a unique experience. I've never
personally used a laptop before, but
I've used one in the past, so I can relate."

Waters' project ball-kade. Lacking the project's three-dimensional through-complexion, waters ing to building water and conceptualize a fluidity project achieves transparency with its soaring

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Genius required
over with a cap or
sweatband is
required. Size: D/L
B: 10 1/2-11-12 H
Cost: \$1500 day work
shop Location: TheBureau
Craft School 84 Huxley Rd

METALS BY WHAT? ADV JEWELRY Iradounou Mathias Taylor, Claret Ivana Ivana Marlon Jeweler Mathias Taylor of Metals & Taylor Designs at the Silverline Craft School, Progression Jewels, with a custom jewelry.

NEW SHAPE, HEARD LEVEL: Introducing Jules' Puffs, the new away from home. Are you tired of finding that you are smoking the same shaped pipe over and over again? This charcoal taste like a chocolate tobacco the

building and finishing skills to make anything you can think of. Projects depending upon Sat. 10 am open Sep 25 Nov 1. Cost: \$245/semester (materials: \$45). Location: Shoreline Craft School. Shoreline. Info: 866 3642 theshoresholecraftschool.org

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Industrious Designer M Furniture, Sample for me realizations of Euro-Asian styles with the the elegant, minimalist styling. Recent course will teach you to design, create and

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DANCE STORM
TALATALINA: Some clever
rhythmic play on one and
on two groups and private, the

Wednesday 8 pm 100/minutes for one-hour class. No dance experience, partner or props/boiler required and free drink for first 500 in any town and perfect for an enjoyable weekend. Location: 2005 Pine

QUANTOS WY SALSA. Experience the fun and easy rhythms of Salsafest as it invades dance communities by becoming the University's second famous place. Manuel Don Quijote, an Israeli salsa instructor, will take the music and show how to grove 1 mile south of the River Street. His families have taught them many. Plus, evening's deejays close. 7 p.m. on Wednesday. \$15. 500 p.m. on Wed. 10 p.m. for students. River Street Blues, 200 Riverside Ave., Salsafest. Info: Tyler Crumwell 657-5050. crumwell@trenton.com

LEARN TO DANCE IN A HASTEN! Come dance to some of the hit songs that come out and listen to yourself singing. Classes repeat each month but intermediate classes vary from month to month, so adults of all ages are invited to everyone is encouraged to attend and no partners is necessary. Private instruction is available. And \$1000 worth of cash (coupon) Champagne Club 2000 Country St., Burlington, Ind. 47303. Hours: 268-1111. learn@firstdance.com firstdance.com

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helen day art center

Hidden Essay Art Content

DRAWING UP ART

WORKSHOP: Spend an evening working on the five ancient stories while making art and enjoying handpicked wine selections from the experts at Cork & Waterbury. Discover your drawing talents without a lot of ink. Check out all you can do with a pen or pencil through a fun theme-drawing session. Each participant will complete their own illustration! Aug. 14 7 p.m. to 9 p.m. \$65/room. 904/599-9999. Location: Silver Key Art Center. Show Info 212

Results

THESE RESULTS HAVE BEEN REPRODUCED BY OTHER RESEARCHERS.

[illegible]

WINDOWS OF THE HOUSE

[illegible]

early American literary studies
Locations: American Studies Center
Call Number: PS153 .A3 .L63 1993

admission to the program. The program is designed to be completed in 12 months, but students may take up to 24 months to complete the program. The program is designed to be completed in 12 months, but students may take up to 24 months to complete the program.

language

LEADING RESEARCHERS & EDITORS IN FIELD

OPENING Classes in this program meet 100 minutes a week for 15 weeks by offering instruction in the Spanish language for adults, students, and children. Through hands-on practice, the eighth year Hispanic students learn a native speaker, small classes, individualism, and are in transition. So you security to complete information on us, visit us in the details. Location: Space at Waterbury-Lynch Statewide Center info: 505-444-3333 spanish@waterburycenter.com

[martial arts](#)

YOUR SERVICE HAS A LIFE, TOO

NEW ATTRA Centers have been questioned and criticized based on the ATTRA efforts to strengthen forestry business, sustainability and co-operative forestry. One has to be honest in saying that the ATTRA program has been a success in many ways. It has provided a lot of information and support to the forestry community. However, the ATTRA program has also been criticized for its lack of transparency and accountability. The ATTRA program has been accused of being a waste of money and of being a political tool. The ATTRA program has been accused of being a waste of money because it has not been able to show a clear return on investment. The ATTRA program has been accused of being a political tool because it has been used to promote a particular political agenda.

Verfahren: 1. Aufstellen der Tabelle

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meditation

LEARNING TO PRESENT. Through the power of sharing your skill and balancing your own efforts with that of others, you are connecting with your target, it's simply letting yourself be as you are, you develop genuine rapport toward yourself. The Davis College Shattuckville Center offers consultation on a path to discovering your talent, and wisdom. Shattuckville Lake (middle)

Aufg. Finden Sie für gegebenes f eine Funktion F , die ein primitives Element von f ist.

`void run_async()` is provided

Find Friday info at www.730.com.
 730 INSTRUCTION: 30-min. meetings, 8 a.m. every week except
 January. Fee: \$10. Email: 730@730.com.
 Location: Burlington International
 Center 1875 Silverdale Ave.
 Burlington, Vt. 05405. Email:
instructor@730.com

MUSIC

TAKES CHARGE & COMES: Stuart-Paton cofounded and artistic director of the region's TheaterGroup, has directed the past 23 years (22 per form avg., with two 24 hrs. to go).



water sports

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[illegible]

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BURLINGTON HOT YOGA: TRY SOMETHING DIFFERENT!
Offering a unique, vigorous style, yoga classes, featuring music to the beat and indoor fire, HotYoga is a 50,000-sq-ft studio atmosphere and by the name, it's HOT. With the heat on a cold day, it may be perfect for the local movement culture in Burlington—excited fans in complete yoga gear expect since last fall, it's a pretty hot deal. For the Burlington, Vermont, area, visit www.hotyoga.com.

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Algebra of classes become part of our week community. You are welcome here. Cost: \$9.95 per BIBClass.com \$2.95 per class. Lockbox: Evolution. Box: 20. Mbox: 20. For more info: 866-666-2, evolution.com. **HONESTY, THE ONLY**

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VIDEO ABSTRACT is located on the same page (p. 18) as the Abstract.

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File Under?

Four more local albums you probably haven't heard

BY DAN ROLLS

So many records, so little time. Every Dayz gets more album releases than we know what to do with. And given the ease of record making these days, it's difficult to keep up. Still, we try to get to every local release that comes across the music desk, no matter how obscure or far out.

To that end, here are four albums that likely flew under the radar of your average Vermont music fan. In some cases, they represent the oft-overlooked boundaries of local music. Others simply slipped through the cracks. But each is worth a listen. ☺

Mary Ellen Melnick, Sacco and Vanzetti (The Italian Year)

[Self-released CD, digital download]

Nicola Sacco and Bartolomeo Vanzetti were Italian-born anarchists who were arrested — and many say framed, due to their extreme political views and the anti-Italian prejudice of the era — for murdering two men during the armed robbery of a Braintree, Mass., shoe factory in 1920. Despite brilliant evidence and eyewitness accounts to the contrary, the two were found guilty in 1921 and were executed in 1927. Protests and riots erupted around the globe.

On her new album, *Sacco and Vanzetti (The Italian Year)*, local composer and pianist Mary Ellen Melnick brings their famous story to life. Presented as a single, haunting work, Melnick's composition is stirring. The solo piano piece is in some moments elegant and serene. In others, it rumbles with swirling fury. Melnick's playing is sophisticated and precise throughout. But the emotion she evokes through her graceful lyes and dynamic passages is what resonates, and somehow cuts woefully to the soul of Sacco and Vanzetti's tragic tale.

colleby.com/collebyorg/italianyearcd

Deb Brisson & the Hay Burners, Heart Shaped Stone

[Self-released CD, digital download]

Deb Brisson is a Middlebury-based songwriter who channels the blues of Sonnyland Harris and Roscoe Ruff in her primary influences. On *Heart Shaped Stone*, her latest record with her backing band, the Hay Burners, Brisson lays those inspirations bare. Over 11 tracks,

inspired and produced by the Griffith Chet Brisson, she delivers a roots-fueled tale on rock that aims for Ruff's swagger and Harris' sensibility.

While she doesn't break molds, Brisson largely succeeds at synthesizing the music of her idols. Along with co-writers Pete Ryan, Mark Poffeter and Mark Brisson Jr., she presents an agreeable take on heartland rock that should find a welcome audience with local Americana fans. Brisson is no Roscoe Ruff, but she knows her way around an alt-country back and sings with fire.

colleby.com/collebyorg/heartshapedstone

Fulgan, Lejanía

[Self-released CD, digital download]

Fulgan is a pseudonym of multi-instrumentalist and composer Ethienne Goldberg Sautin. Sautin began work on his latest album, *Lejanía*, while living in Puerto Rico in 2007. He has since moved to Vermont, where he finally finished and released the album, some six-plus years later. A note on the CD's back cover states, "Lejanía is dedicated to a young woman who I love and who waits for me in dreams. May this album find you."

If it does find her, Sautin's mystery woman will find a sweeping, emotionally held 45 minutes of instrumental music that sounds something like Mogwai on Prozac — in a good way. Dark and elegant, *Lejanía* is beautifully disarming by design. It hypnotizes and seduces through a shimmering array of guitar-based notes, urging you, slowly at your own peril, to follow Sautin in to the mouth of madness. fulganbandcamp.com

The Irregulars, Waiting for Wisdom

[Hippie Music CD, digital download]

If the Irregulars seek wisdom, then accepting the teachings of local folk and traditional music guru Pete Sutherland isn't a bad place to start. The five Berne-based band is composed of six high school students who have been performing together since 2007. Their debut album, *Waiting for Wisdom*, released last year on Sutherland's Hippie Music label, is a lovely collection of originals and traditional fiddle tunes from the British Isles, Quebec and Cape Breton that suggests they've headed their member and really don't have long to wait after all.

The band's takes on trad tunes such as "Big John McNeil" and "Big Bear" are well considered and executed. But the album's true source of strength is its original works. Accordian and banjo player Laura Harris' "The Morning Person" has a timeless feel and is a wonderfully crafted fiddle tune. Mandolinist and fiddler Oliver Sautin emerges with clever riffs on "On the Morgan Deck" and "Descent of the Rock." And the two tune up on the album's ninth track, "Asside the Clouds/Waiting for Wisdom," a cut that veers more toward contemporary acoustic in style than the preceding tips and riffs, yet maintains a vibrant traditional feel. Kudos these days.

facebook.com/irregulars





JUN 3 (J) BARRINGTON LEVY (REDEUX)

Mellow Red, Green and Yellow Dubbed the "Mellow Canary" due to his dapper, pure-toned voice, BARRINGTON LEVY is one of reggae music's all-time great songbirds. Acknowledged as one of the first original singers of the dancehall era, Levy is a reggae icon whose 25-plus-year career is virtually without peer. This Sunday, August 3, Levy plays the Ratty Nui in Storr with New Hampshire's 500ers of CREATION.

WED. 30

burlington

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LAURENCE & STEVE 8 p.m. 1000 North Main St., Burlington, VT

MAHARISHI MUSIC & POETRY 8 p.m. 1000 North Main St., Burlington, VT

METRO 5 9 p.m. 1000 North Main St., Burlington, VT

RADIO REGGAE 8 p.m. 1000 North Main St., Burlington, VT

THE SHINY PARADE 8 p.m. 1000 North Main St., Burlington, VT

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SOUNDbites

CONTINUED FROM PAGE 35



Dorian D'Amico

winner. Other highlights include war-rock veterans **BARRINGTON LEVY**, PARADE offshoot **DAKE AIRPLANE** & THE **WINDY HUNTERS**, post-punk pragmatists **JAWNY SPYKE**, the aforementioned **Marjorie Smith** and **Michael Chorney**, **EMMA**, **ROUGH FRANCE** — who apparently have a huge surprise up their tarted sleeves — and electro-pop upstarts **MOONMARTIAN**. Also, this will be a good chance to welcome **Northampton's** glitter-pop band **AND THE KIDS** to Burlington. Word is they're moving here. They'll play just before local **WOODKID** close out the night with some heady jazz.

Oh, one last thing: The lineup isn't the only part of the **Precipice** that's slammed down. So have the ticket prices! You can get a single-day pass for \$12 and the whole weekend for \$20,

which is less than \$1 per band. Really, you can't afford not to go.

Riot, Grrrls

In other Burlington-area festival news this weekend — what, you thought the **Precipice** was the only one? Clearly you haven't been paying attention this summer, since there have been, like, eight *from every weekend*.

Anyways, local DIY feminist/punk label **Sticks'n'Fuzz Recordings** celebrates its one-year anniversary this Saturday, August 2, with **Whisk'd Fest** at the **Mosley House**. To refresh your memory, **WHISK'D** (aka **WHISK'D RECORDS**) started the label last year — and has released a couple of really solid comps featuring blue-minded feminist punk bands from all over the globe. The anniversary bash will feature 10 of

these, all hailing from the Northeast.

These include **REVENGE**, **GRINDKRA**, **THUNDER**, **YELLS**, **POUNCE** and **FORGET IT GAGGLES** — all from NYC — and **Connecticut's** **BAMA BAMA**. On the local scene, check out **WALL PIRN**, **WOMAN SALLIES** and **Herf's** band **Gargan** (she, on the left, are more, a band that broke up after releasing one of the more promising punk demos of 2003 but are reuniting for the night).

BiteTorrent

Happy fifth anniversary to **August First!** The Burlington bakery and café will celebrate with a block party on South Champlain Street this Friday, August 1 — duh — featuring music from **Barbri**, **RECYCLED** & **THE HONEY TUNE CROWD**, **GOLD TONES** and **JOEY & MICHEL**.

Last but not least, the local music community was deeply saddened by the loss of bartender **WENDE BLUM**, who passed away unexpectedly in April. Blum had been a fixture at local nightclubs dating back to the 1980s and was one of the friendliest people you could ever hope to meet.

This Thursday, July 31, some of Blum's old DJ pals are getting together at the **Zen Lounge** to honor his memory with a dance party hosted by **SEAN PAUL**. The lineup includes some of the biggest names from the '90s club scene, including **TWISTY GRASSHOPPER**, **JUSTIN B.**, **CHIEF PATTON**, **COUSIN GUY** and **RON RAMBLIN**, to name a few. Oh, and it's free. ☺



April The Bitch

PHOTO COURTESY OF GUY & MICHEL

Listening In

A quick tip: Right now is an ideal time, if you haven't, to get back to your old, dusty records.

A **WILLIAM SULLIVAN** (PUNK GARDEN, 1981) CD, **BANGLES**, 11/18/81.

THE **PRECIPICE**. This is how it should be: **SHARON** (PUNKS), 11/18/81. **WOMAN SALLIES**, 11/18/81.



What is it you are looking for? Let's see what we have.

ONLINE ZEN LOUNGE

W 120 **64 KYLE PERMAN** (1971)
57 W 120 • 12 beds

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PHOTO COURTESY OF GUY & MICHEL

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SATURDAYS 7-8PM

30/30
CHANNEL 30
CENTER FOR RESEARCH ON VIOLENCE
WEDNESDAYS 8-9PM

30/30
CHANNEL 30
WATCH LIVE 10/25
WEDNESDAYS 7-8PM

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SAT. 10/25/14 8PM - 11PM

music

THE ST. J. HOSPITALITY (AKA)

THE ST. J. HOSPITALITY (AKA)

Ghost Story HAYMAUTY's latest record, *Trickle*, is a haunted affair. A follow-up to the Brooklyn-based trio's 2012 self-titled debut, the beauty of the album is not in what you hear but what you don't. Sparse and elegant, the record capitalizes as much on the space in between floating wisps of guitar, ethereal synth and blooming harmonies as it does those sounds themselves. Catch the band at the Monkey House in Watrous this Thursday, July 31, with **POWERS** and **RENNER/RENNER**.

10/14/14

northeast kingdom
PHILIP KATE TAYLOR: Victory Overcome (rock, soul)
7:30 PM, Free

THE PUB OUTBACK: Fudgeheads (jam) 8:30 p.m. Free

outside vermont
WINCHESTER: English Sea Shores (rock) 10 p.m. Free

WINCHESTER DOWNTOWN: Happy Hour Station & House with Gary Hancock, 5 p.m. Free

MAKED YURT: BARKER (rock, metal, rock) 5 p.m. Free

RADIO HEAD: Acoustic Brunch with Waves of Rhythmic Rock, Les O'Neil, Matt Hancock, Bessie O'Neil with Brian Hancock 10 a.m. Free

Evansville: Sweet (rock, folk) 7 p.m. Free

Perish & Friends: Under the Sun 8:30 p.m. Free

Brooklyn: (rock) 8:30 p.m. Free

RED SONNET: Mindwires (pop rock) 10 p.m. \$5

RED SONNET: BLUE ROOM: 60 Rock (pop) 9 p.m. Free

BURR/LABER: Craig Mitchell (house) 10 p.m. Free

VERMONT PUB & BREWERY: Jukebox (jam, rock) 10 p.m. Free

SEA LIVING: Dazzle People with DJ Mike 10 p.m. Free

CHITTENDEN COUNTY
BACK TO THE PUB: Graceland with Jimmy Red 9 p.m. Free

THE MONKEY HOUSE: Shoutout Punk, Shoutout Granger, Granger, Granger, Granger (jam) 8 p.m. \$10/15, \$15+

ON TAP BAR & GRILL: Jack Hargrett & Co. (rock) 9 p.m. Free

Cotton Drop: Cotton Drop (rock) 9 p.m. Free

PEARL STREET PUB: Open the first Saturday of every month 8 p.m. Free

VERMONT: Granger Night (jam) with DJ Jukebox & DJ Mike 10 p.m. \$15, \$15+

barre/montpelier
KARAOKE KARL & KARAOKE CARL: Karaoke 8 p.m. Free

REVIEW *this*

Tommy Alexander, *Basement Soul*

(VINYL RECORDS TO DIGITAL DOWNLOAD)

For a guy who's been a central figure in seven or so records with various projects since 2011, and who's helped birth countless other recordings through his collective, [bitch] Jerkz Arts, it's surprising that Tommy Alexander's new record, *Basement Soul*, marks only his second full-length solo effort. The 12-track album, recorded at Ryan Power's Stu Stu Studio, has a distinctly more produced and polished sound than Alexander's previous solo works — *Robert the Great*, a 2012 full-length album, and the 2011 debut EP *Maybe One Day*. While those earlier recordings were largely done by Alexander's vocal and unvarnished musings, Alexander's *Soul* is more focused and finished off. You can tell he took his time.

The opener, "Joshua Tree," is a finger-picking, bluesy ballad that matches Alexander's warbled voice to wandering lyrics. It's a classic "far the road" track that positions him traveling highways and

byways alone and allowing the landscape to reflect his own thoughts back to him. Alexander sings, "So I packed my bags and I headed west / With something strange burning in my chest / Do you relate to the cow that first / Bringing songs from above and a man that shines / Left us a trip when you're running down a highway of dreams / With nothing for us but the Joshua trees."

Basement Soul is intimate and earnest as Alexander's earlier work. But it's also more experienced, signaling that he has found his footing and is now willing to take a few risks. Two tracks stand out stylistically: "Catskills" injects a bit of somersaulty reggae into the otherwise rustic, wistful-and-the-cabin mix. The cautious and surprising appearance of a singing saw — courtesy of Johannes Juy Dorval — on "Dreams in Dinner" makes it a slightly spooky number that forges the comforting fire of the rest of the album. Still, these choices show that Alexander is a thoughtful producer of his craft who knows what works but isn't afraid to infuse it with something new.

While his strong vocals and light guitar touch permeate the entire album, Alexander also has a little help from his friends — none of them, to be exact.



Many of his pals contribute mandolin, instruments and more disappointments. "Nobody's Cryin'" has a particularly lovely stretch of Tucker Thomas's longing wails. Other contributors include bassist John Rogers, drummer Simon Wharton, pianist Randall Fience and cello-instrumentalist Eric Segalstad, among others.

The ensemble effort adds the collective ethos that Alexander and company practice at Jerkz Arts. With Alexander's honest vocals and a talented crew weaving its own sounds throughout the album, *Basement Soul* is yet another solid piece in the Jerkz catalog, as well as Alexander's own body of work.

Basement Soul by Tommy Alexander is available at tommyalexander.com and Pure Pop. Alexander plays a release party at Signal Kitchen on Tuesday, August 5.

LEE CARROLL

The Modern Grass Quintet, *Bellwether*

(ONLINE RELEASE TO DIGITAL DOWNLOAD)

On their self-titled 2012 debut, The Modern Grass Quintet introduced local audiences to a new strain of bluegrass: music with roots run to the angsts of the genre yet blossoms in the light of more contemporary influences. The seminal works of Bill Monroe, Lester Flatt and Earl Scruggs in chords, ferile and foundational soul. But this band differentiated its sound with influences ranging from the neopragmatic stylings of Jerry Garcia and David Byrne to the guitar folk of Gillian Welch and David Rawlings, and even the Beatles. The result was a sound that honored bluegrass tradition while adopting and adapting new inspirations — which itself has become a certain kind of bluegrass tradition.

Brass and contemporary, MGQ are back with a new album, *Bellwether*, that pushes that fusion of classic and current as often as.

The record opens on banjoleader Andy Green's "Home From the Hills." It's a bely-out that puts a twang spin on city



living just a hair's breath away in a new letter to life in the country. In his very pleasant tenor, Green introduces about playing his guitar for "wet falls and fields" in the "dirty gray city" before finding an oasis, and eventually a home, "up in the woodlands of sleepy New England."

Memorialist the pen Wind takes the lead on "Golfers' Pile," a dark, rustic tale of a murderer who escapes the hangman's noose by fleeing another man. It's a clever and chilling twist on the classic murder ballad, one made glossier by the band's sinister arrangement.

Since their debut, MGQ have shifted their lineup. Green is folky Joe Cleary and banjo ace Steve Light, two of the group's most highly regarded bluegrass players. Filling those unmissably large boots are mandolinist and banjo player Adam Blackwell and fiddler and mandolinist guitar player Todd Seger.

Both prove eminently capable. And a set on they also bring a more traditional approach to the band.

On instrumental tunes such as "Tree of Love" and "Stomping Rock," MGQ delve even further into the history of the genre than on the band's debut. Both songs have a whirling, fiddle-like style — apt reminders of the genealogy of bluegrass music.

But MGQ's calling card remains the band's savvy blend of old and new. The highlights on *Bellwether* are those songs in which that tech is most ingeniously employed. The instrumental "Spider Bridge" was once an unlikely neoglass and as a fine collection showcase — as is the Supremes' "You Can't Get This Classy."

"Dance With the North" is a rebus that's been better than, with electric instrumentation, would be an equally effective old-country tune. And "Doing My Time" features another lively writing team from Wind, not to mention the album's most fiery picking. *Bellwether* by The Modern Grass Quintet is available at CD Baby, Amazon and iTunes.

DAN WOLLES

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Building Blocks

Arthur Schaller, Sullivan Museum, Norwich University

Norwich University's Sullivan Museum and History Center seems an unlikely setting for a show of abstract, colorful collages in the shape of small billboards. Arthur Schaller's "Billboard Buildings: Collage and Mixed Media" is a series of small, permanent exhibits that go heavy on uniforms, weapons and other accoutrements of war.

Adding to the irony, the museum's other temporary show, "1964: Some Suffer So Much," focuses on Norwich men who ministered to the wounded at battlefield hospitals during the Civil War.

Schaller's works thus form a painful mix of aesthetic comfort. And it's not as though they randomly appeared on the campus of the oldest private military institution in the United States. The artist has taught within that design at Norwich for the past 36 years, a lengthy stint in his 46-year academic career.

Schaller's website says he has been "obsessively exploring collage environments assembled from printed surfaces and found materials." There is indeed a lot of, perhaps, quality to those 20 or so pieces, which are mostly composed of thin, horizontal strips of printed matter glued onto boards. The artist explains that he works in series, producing variations on a particular concept or visual theme until he decides a has been exhausted.

The show offers some visual variation in the form of a few wood constructions. These 3-D objects, which Schaller also made, are quite similar to his framed works hanging on the walls. One is hinged and opened to form a V-shaped diptych with abstract formations attached to its sides. It might be a decorative item, or an expression of the artist's search for "balance between abstract formal two-dimensional composition and speculative spatial realism," as described in his artist statement.

Identifying himself as "a bricoleur at heart" — that is, someone who works with found objects — artistically Schaller reads within a language whose languages include Kurt Schwitters (1897-1948) and Joseph Cornell (1893-1972). Schwitters, a German artist, is best known for his "merz pictures" in which images of items from commerce are given abstract arrangements. Cornell, a self-taught artist who lived as a recluse in Queens, N.Y., made intricate window displays with items found in local thrift shops.



Billboard Buildings #10

**THE IMAGE FRAGMENTS —
TORN FROM PUBLICATIONS
AND RECONSTRUCTED
— REMAIN ENIGMATIC
BECAUSE THEY OMIT
POINTS OF REFERENCE.**



Wooden Billboard Building #1



Billboard Buildings #18

And without any obvious tie-backs or the fragments, Schaller's "billboards" are both vivid and puzzling. The image fragments — torn from publications and reconstructed — remain enigmatic because they omit points of reference.

A viewer must look closely to find images of recognizable objects from everyday life embedded in a few of Schaller's works. Handguns are hidden on a glass surface in "Billboard Buildings #6" while '50s-era television sets appear in a couple of the works. And maybe that's a billboard in a corner of "Watch Wall" which has grainy, newspaper-like elements but a distinctly un-beachy palette. "Hawaii Billboards #22" features more striking images of fragments in the collage aspect.

The murky black background might be said to be the darkness of the sun on which Hawaii sits — or perhaps is a depiction of the urban streets in that impoverished city. The show includes an artist's statement mounted on one wall that Schaller's thoughts about buildings as metaphors aren't much help in elucidating the thinking behind the forms he has chosen.

A hint as to his influences and interests emerges as the professor's personal website, where he lists his "Billboard Buildings" to "his understudy John Yager's list of works." John Yager, a writer of comic books, is also one of the many inspirations featured in the fantasy role-playing game *Dungeons & Dragons*. Yager has made no note, which are actually children's kits that enable the geometrically confusing structure to dance from world to world.

Schaller's billboard buildings, by contrast, are pedestrian. They're often bright and occasionally vibrant, but they elicit no emotional engagement from viewers. Intellectually, too, these pieces seem to be in conversation more with the artist than his audience.

KEVIN J. KELLEY

Contact kelley@newedgenet.com

INFO

"Billboard Buildings: Collage and Mixed Media" by Arthur Schaller, Sullivan Museum and History Center, Norwich University, Northfield. Through December 16. norwich.edu/sullivan

➤ **BRIDGEMAN HEARTS** Members of *BRIDGEMAN HEARTS*, a community group of artists that met at a senior retirement, show their January creations. **Through Friday August 10, 3-5 p.m.** Through August 20. Info: 888-4931-32, www.bridgemanhearts.com

➤ **DIABOLICA THEATER GROUP** "Wings and Feathers" from an online portrait photography exhibition. **Friday August 10-11 p.m.** Through August 20. Info: 355-5416. Website: www.diabolica.com

➤ **DISCERNING CONTEMPORARY ARTISTS** Works by Anne Casanova, Susan Goldman Jones, Stephen Kim, Rachel Longoria, Lisa Lachar, and others. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.discerningartists.com

➤ **JACQUES DUBUFFE** "Je m'offre sculpture and objects enroulés photographés" from the artist's collection. **Friday August 10-11 p.m.** Through August 20. Info: 355-5416. Website: www.jacquesdubuffe.com

➤ **JAN R. GIBBS** "Gray Slips" nine paintings that explore themes that the artist explored in Burlington. By appointment, into the gallery is presenting the 2004 exhibition, set of drawings and books. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.janr.com

➤ **J.R. HODGE** "Yellowstone" oil and watercolor paintings. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.jrhodge.com

➤ **JULIA LUCKY** "The Heart" oil and watercolor paintings. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.julialucky.com

➤ **JUDITH REYNOLDS** "A New York City" oil and watercolor paintings. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.judithreynolds.com

➤ **KARL HOFFMAN** "The Heart" oil and watercolor paintings. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.karlhoffman.com

➤ **KATHY HOFFMAN** "The Heart" oil and watercolor paintings. **Friday August 10, 1-5 p.m.** Through August 20. Info: 355-5416. Website: www.kathyhoffman.com

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THE GRAND BURNING (PG) The residents of a small town in the Sahara Desert are being killed by a group of terrorists. The film is a remake of the 1980 film "The Expendables" (PG-13).

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★★ = very good
★★★ = good
★★★★ = very good
★★★★★ = excellent

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Winooski, VT 05404

Wednesday 10 — Thursday 11
Dead of the Planet: The Age of Apes
 Hercules
 Look to Your Straps of
 Planes: First & Rescue
 Transformers: Age of Extinction

Friday 1 — Saturday 2
Guardians of the Galaxy
 Hercules
 Look to Your Straps of
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PARAMOUNT TWIN CINEMA

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THE SAVOY THEATRE

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Santa Mamba



Saturday, August 2 | 5:00 pm
 Killington Resort's Roaring Brook Umbrella Bars
 Concert by Bob of Stone | Food and Beer | Live Music | Local Bands

Concert by Bob of Stone | Food and Beer | Live Music | Local Bands

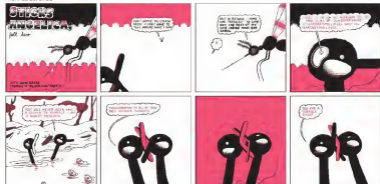
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MORE FUN! STRAIGHT DOPE (P.27)
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EDUC. EVERETTE



MICHAEL DEEDS



DAVE LAPP



LULU ESSENTIALS



Curses, Filled Again

Police investigating a burglary in Lakewood, Wash., found a plaque on the front lawn of the home naming Alfred J. Strophshire III, 49, as a local car dealer's "Salesperson of the Month." When questioned, Strophshire confirmed the award was his and was charged with the crime. (United Press International)

Police charged Perry Martin, 55, with burglarizing two cars in Delray Beach, Fla., after a surveillance video showed a man wearing a shirt that said "I Got Weed LLC" and gave a phone number. Police called the number and reached the I Got Weed flowering company, whose owner viewed the video and identified the man as Martin, an employee. (South Florida Sun Sentinel)

Dead or Alive

When the wife and son of one of India's wealthiest Hindu spiritual leaders reported that he had from a heart attack, his followers refused to let the family take his body for cremation (because they insist that he is still alive). According to the disciples of His Holiness Sri Aurobindo Maharaj, the founder of the Arya Yogi Jagat Sanathan religious order, he is "in deep meditative state." They are storing his body in a deep freezer in a guarded room to preserve it until he decides to re-emerge. His son, Dilip Das, 40, claims that his father's life force is located

The body to retain control of his future, estimated at 200 million pounds. Local government officials in Punjab state called the dispute a spiritual matter and said that the guru's followers cannot be forced to believe in it, it is said. (Toronto's Daily Telegraph)

Blowing Smoke

Country trucks are customarily packed to spew black smoke into the air to protest environmentalists and Obama administration onerous regulations. The diesel trucks, called "coal rollers," are loaded with chimney exhaust stacks and equipment that can force extra fuel into the engine, causing black smoke to pour out. Popular targets of the clanking, exhaust are drivers of hybrids and Japanese-made cars. "The feeling around here is that everyone who drives a small car is a liberal root named Ryan told the website Vameric, which runs Facebook pages dedicated to coal haul 16,000 followers a (Business Insider).

Slidebest Presentation

Kenneth Chardless, 53, was charged with choking and, though toothless, biting his roommate in Lakewood.

Wash., after she refused his request to clean his car. (Seattle's KOMO-TV)

Instant Karma

After Joseph H. Carl, 48, drove his pickup truck into the rear of a vehicle stopped at a traffic light in Gainesville, Fla., police said Carl jumped out and began banging on the other driver's window. The frightened driver pulled away, and Carl's truck, which he had forgotten to shift into park, rolled forward and ran over Carl, who failed. Full sobriety tests and were arrested, after being treated at the hospital for a foot and hand fractures. (Gainesville Star)

**TURNING
DIAMOND
FACE.** A worker installing signs
leading parking to 75 min-
utes on a downtown street
in Santa Barbara, Calif.,
was ticketed for parking
more than 75 minutes to
do the job. "I was simply

Sounded: "Don Greiding explained 'I said, 'But I'm putting these signs up' and he [the officer] says, 'Then you should know you can't park here more than 75 minutes.' " (Santa Barbara's KENTON)

Second-Amendment Folios

Mark Ramirez, 30, fatally shot his 28-year-old friend while testing a hidden-roof vent in Baltimore, Md. A

third person attended the "Jackass" style incident, during which the victim bragged that he is about to take a "denice dance on the chest." Rumsse then fired a 22-caliber pistol while standing in front of the victim, but the bullet hit above the vest. Video that the incident "was a deliberate video-taped shooting of someone by police-black rage." Assistant State's Attorney David Gled said after Rumsse was charged with murder that his "motivation was fame and glory on the web" (Redresser.com).

Saving (Type)Face

After a middle school student's science fair project showed that his Pittsburgh-area school district could save \$21,000 a year by switching to Google, the district agreed to let the student publish his findings in the district's yearbook. The student, however, took his experiment a step further and concluded that the US government could save \$36 million a year by using the internet for. "This is two times more expensive than French perfumes by volume," Steve Mirchindand, 46, said. Gary Senemont of the Government Printing Office called Mirchindand's research "remarkable" but wouldn't say whether the GPO might consider changing fonts. (CNN)

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

SINCERELY SCREWED

A copy intended for each NICTD study director
ACROSS A TEAM OF MANY AND FOR ALL

"While the owner approaches the treatment station, a specially held netter's about 100 ft to their health and safety, the owner does not find this as sufficient to completely describe the



So, "Sincerely Held Beliefs" are protected when they are the religious beliefs of a state that sell guns on Sunday.



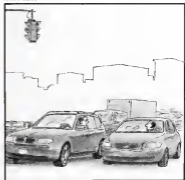
But WHY would THEY ARE HELD BY
ACTUAL PEOPLE AND CONSIDERED AS
CREDIBLE SCIENTIFIC REALITY



So if you want to keep friends out of your community, you'd better be **BIG**.



HARRY BLISS



"Excuse me, which way to get the hell away from you?"

fun stuff

FRANK KRAUSE

DEEP DARK FEARS



I USED TO THINK
THAT A MONSTER LIVED
UNDER MY BED.



AND AT NIGHT, IT
WOULD REACH FOR ME
WITH ITS LITTLE HANDS.



IT WAS 1968.



I BUILT A WALL OF
STUFFED ANIMALS
AS A DEFENSE.

Have a deep, dark fear of your own? Submit it to cartoonist Frank Krause at deep-dark-fears@earthlink.net and you may see your neurons illustrated in these pages.

RED MEAT

redmeat.com/authors/red

from the creator of
MAX GUNN



My Dad was very protective of me.



He was a wonderfully handsome, but probably would have been in jail for some time for the way he treated his wife.

He threatened to leave me.



That's what we thought, until we got him up on the other side after seeing him make a rape attempt in a hotel room.

THIS MODERN WORLD

by TOM TOMORROW



THE OVERLAPPING MARCH OF PEOPLE, BUILT IN DARK AND LIGHT, IS THE MODERN WORLD.

IT'S A LOT OF PEOPLE AND MANY THINGS.



EVERYONE HAS A JOB, A HOME, A FAMILY, AND A LOT OF THINGS TO DO.

IT'S A LOT OF PEOPLE AND MANY THINGS.



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THE MODERN WORLD IS A LOT OF PEOPLE AND MANY THINGS.

IT'S A LOT OF PEOPLE AND MANY THINGS.

KAZ



THE OLD LADY and the CUR SCOUT

HOW ARE YOU ENJOYING THE NATURE HIKES, MAYA?

THIS PLACE IS DISGRACEFUL WITH ALL THIS TRASH STREWED ABOUT.



THAT ISN'T TRASH. IT'S LEAVES AND ROCKS.



THIS WAS A BEAUTIFUL NEIGHBORHOOD AND YOU PEOPLE HAVE TURNED IT INTO A GHETTO!



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SEVEN DAYS
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CONTAINERS



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AT 6:30

JULY 11
BRANFLOK
BRANFLOK
BRANFLOK
BRANFLOK

JULY 12
TWIN FORKS
TWIN FORKS
TWIN FORKS
TWIN FORKS

JULY 14
TONEDUX THE GHOST
TONEDUX THE GHOST
TONEDUX THE GHOST
TONEDUX THE GHOST

JULY 31
THE SAM ROBERTS BAND
THE SAM ROBERTS BAND
THE SAM ROBERTS BAND
THE SAM ROBERTS BAND

PHOTOGRAPH BY JEFFREY L. HARRIS



Blue Cross Blue Shield
of Vermont

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Wraps \$6.49

Fried Chicken Served any flavor
with lettuce & tomato

Buffalo Chicken Buffalo Sauce,
with lettuce, tomato & bleu cheese

Grilled Chicken Served any
flavor, with lettuce and tomato

Hamburger With lettuce & tomato
Veggie burger

With lettuce & tomato

Add meat to any sandwich or wrap for \$1
or upgrade to waffle fries for \$1.50

Sides

French Fries Regular \$2.79 Large \$3.79

Onion Rings Regular \$2.99 Large \$4.99

Cole Slaw Large \$1.99

Waffle Fries A full Pound \$3.99

Add Cheese \$1.99
Pesto, Cayenne, Mesquite,
Garlic Parmesan, or Ranch

BONELESS WINGS

Hand Delivered. Not their processed frozen junk.
* Sold by weight, not by piece

DC-3®	Over 1/2 LB.....	\$6.49
DC-10®	Over 1LB.....	\$11.99
Skymaster	Over 1-1/2 LBS.....	\$16.99
Stratocruiser	Over 2 LBS.....	\$21.49
Concorde	Over 4 LBS.....	\$40.99
The Zeppelin	Over 6 LBS.....	\$59.99

WINGS

We serve the largest, meatiest, juiciest wings available

Paper Airplane 7 Wings.....	\$6.49
Puddle Jumper 10 Wings.....	\$7.99
F-16 15 Wings.....	\$11.49
B-1 Bomber 25 Wings.....	\$17.99
-17 Bomber 60 Wings.....	\$39.99
Galaxy 120 Wings.....	\$69.99

COMBO PACKS

Upgrade to waffle fries for \$1

Hanger 1 DC-10

Regular french fries, can of soda \$13.49

Hanger 2 Skymaster

Large french fries, 2 cans of soda \$21.49

Hanger 3 Stratocruiser

Large french fries, large onion rings,
3 cans of soda \$31.99

Hanger 4

1 full rack of ribs, D-1, Concorde,
2 large french fries, 2 large onion rings,
2 two-liter sodas \$74.99

The Aircraft Carrier

2 full rack of ribs, D-17, Zeppelin,
2 large french fries, 2 large onion rings,
3 two-liter sodas \$106.99

RIBS

Tender St. Louis Style pork ribs slow cooked
in your choice of BBQ, Honey BBQ, Sweet
Onion, Golden, Kickin' BBQ or Teriyaki

Ribs & Chicken 1/2 Rack,

DC-3 & small French Fries \$15.99

Full Rack \$16.99

Half Rack \$8.99

Add meat to any sandwich or wrap for \$1
or upgrade to waffle fries for \$1.50

SALADS

Cesar Full \$5.99 Side \$3.99

Add grilled or boneless chicken
(any flavor) for only \$2

Soda

We serve 12 oz or 2L Coke Products

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Honey Bar-B-Que
Kickin' Bar-B-Que
Teriyaki
Spring Teriyaki
Golden Bar-B-Que
Honey Mustard
Garlic Parmesan Dry Rub
Jamaican Jerk

Sweet Onion Bar-B-Que
Cajun Blackened Dry Rub
Texas Mesquite Dry Rub
Cajun Bar-B-Que
Mustard Ranch Dry Rub
Hot Garlic
Crisp Chipotle
Saucer Chili

BUFFALO STYLE

1/2 Veal
2/3 Chicken
2/3 Beef Meat

4/2 J&H Hot
4/2 Allseasoner

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